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# The Burlington Magazine

for Connoisseurs



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Théodore Rousseau 1827

*A Storm, by Théodore Rousseau  
Fouquet Collection, Victoria & Albert Museum.*

# EXHIBITIONS OPEN DURING OCTOBER

## GREAT BRITAIN:

### London:—

Victoria and Albert Museum, South Kensington. Exhibition of Process Engraving. (Early in October.)  
 Whitechapel Art Gallery. Indian Empire Exhibition. Illustrating the daily life, industries, and artistic tendencies of the different peoples of India. Lectures on India will be delivered during the course of the Exhibition. (October 5 till end of November.)  
 John Baillie's Gallery. Pictures and Sketches by Francis Dodd and Isabel Dacre. Pastels by Eugene van Meigheim of Antwerp.  
 Carlton Gallery. Pictures by Old Masters of the English, Dutch, Italian, and French Schools. Pastel Portraits by E. F. Wells. Miniatures by Edward Tayler. Portraits of famous racehorses of the present day by Lynwood Palmer.  
 Doré Gallery. Exhibition of Water-colour Drawings and Sketches of Gardens and Flowers in Kent and Surrey by G. W. Addison. Silver Points by C. P. Sainton. Miniatures and Water-colours by Hal Hurst and Alyn Williams.  
 Dowdeswell Galleries, 160 New Bond Street, London, W. Exhibition of Water-colours of Old-World Gardens, by Miss Parsons.  
 Earl's Court Exhibition. Modern Italian Art.  
 Fine Art Society. Water-colours of the Channel Islands, by E. P. Wimbush. (October 10.) Drawings and Etchings by H. Axel Haig. (October 24.)  
 Graves' Galleries. Works by Scottish artists. (3rd week in October.)  
 Institute of Oil Painters. Exhibition opens October 17. 191 Piccadilly.  
 Kodak, Ltd. Photographic Exhibition.  
 Leicester Galleries. Works by Charles Conder, W. Rothenstein, and C. H. Shannon. Collection of water-colours by living and deceased masters, including examples by J. M. Turner, P. de Wint, David Cox, etc.  
 Leighton House. Works by the late Hugh Carter. (October 23 to November 13.)  
 Modern Gallery. Water-colours by E. H. Macandrew. Works by the late W. S. Coleman, etc. (October 10-November 5.)  
 Photographic Salon. Dudley Gallery. (Till November 4.)  
 Royal Photographic Society. New Gallery.  
 Shepherd Bros. Portraits and Landscapes of Early British Masters.  
 A. Tooth and Sons. Winter Exhibition. (October 24.)

### Derby:—

Corporation Art Gallery. Twenty-second Autumn Exhibition of Modern Pictures. (October 1904 to January 1905.)

### Bristol:—

Messrs. Frost and Reed. Water-colour Drawings by Baragwanath King.

### Cardiff:—

South Wales Art Society.

### Leeds:—

City Art Gallery. 'Arts and Crafts Exhibition.' (Till November 5.)

### Liverpool:—

Walker Art Gallery. Annual Autumn Art Exhibition.

### Aberdeen:—

Royal Fine Art Gallery. Works of the late James Cassie. R.S.A.

### Exeter:—

Eland's Gallery. Exhibition of Water-colours.

### Birmingham:

Royal Society of Artists. This exhibition will contain the late Mr. Watts's 'Fugue,' exhibited at the New Gallery in the spring of this year.

## GERMANY, AUSTRIA, AND SWITZERLAND:

### Baden-Baden:—

'Badener Salon.'

### Berlin:—

Kunstgewerbe Museum: Historical exhibition of chairs and settees from the earliest times to the present day.  
 Salon Schutte: Lenbach Exhibition. This exhibition is to include all the portraits Lenbach painted for the Bismarck family.

### Bremen:—

Kunsthalle: Annual show of work by living artists.

### Dessau:—

Anhaltischer Kunstverein.

### Düsseldorf:—

Internationale Kunst-Ausstellung. (Closes October 23.)

### Hamburg:—

A. Stöckl: Autumn Show. (October 10.)

### Leipzig:—

Kunsthändler Bergund Sohn: Modern French etchings.  
 Kunstgewerbe Museum: Old Thuringian Porcelain.  
 Buchgewerbe Museum: Art in Photography. (Closes October 20.)

### Munich:—

Künstler Genossenschaft Jahres Ausstellung (Glaspalast).  
 Verein bildender Künstler 'Secession.' (First exhibition of the 'Deutsche Künstlerbund'.)

### Neustrelitz:—

Kunst Verein.

### Rothenburg o.d. Tauber:—

Exhibition of paintings, etc., which have originated in the town.

### Zurich:—

Galerie Hennberg: Gottfried Keller Bequest, the year's purchases of works of art for various Swiss museums.

### Graz:—

Exhibition of works by living Styrian artists. (Opens middle of October.)

## HOLLAND:

### Rotterdam:—

Rotterdam Art Club: Exhibition of the brasswork recently shown at Middleburg.  
 Exhibition of Albert Neuhuys' works.

### The Hague:—

Pulchri Studio: Exhibition of modern masters organized by the Dutch Sketch Club.

### Amsterdam:—

Political caricatures of the sixteenth to the nineteenth centuries in the print-room of the Rijksmuseum.

## FRANCE:

### Paris:—

The Louvre, Salle de Millet: Exhibition of Spanish Art arranged by M. Heuzey. This exhibition is composed entirely of antiquities which are largely the fruit of the researches of MM. Engel and Paris in Spain, and should prove interesting.  
 Grand Palais: Autumn Salon. (Opens October 15.)  
 The Luxembourg Exhibition of works of Henri Monnier. (Till October 15.)

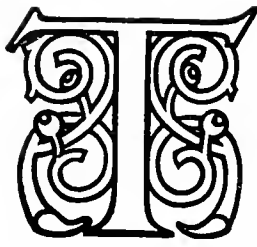
## BELGIUM:

### Brussels:—

Arts Exhibition. (Opens October 23.)

## EDITORIAL ARTICLES

### PHOTOGRAPHY AS A FINE ART



THE exhibitions now open in London show how vast are the advances which photography has made during the last few years. One illustrates chiefly the convenience and capacity of the process for rendering natural facts in monochrome ; the others prove that this literal rendering can be modified in innumerable ways by the operator's dexterity and taste, and the talent displayed may well make one ask if such results do not in some degree challenge the achievements of the older graphic arts.

Certain limitations will be obvious to eyes accustomed to look at good painting. The shadows, for example, are heavy and murky, a defect which is especially noticeable in landscape foregrounds. It is for this reason that snow scenes seem to make better pictures than any other class of subject. Again, a general monotony of surface texture damages the effect of even the most brilliant examples by neutralizing much of their vitality, and the general aspect of a collection of them is just a little depressing. Local colour, too, seems to tell far more strongly than light and shade, so that the prints are rarely luminous. Natural obstacles, also, will interfere with designs that are otherwise good ; awkward forms in landscape foregrounds, for instance, cannot be manipulated with the freedom which a painter enjoys. In the case of portraits, where the lighting and the masses can be deliberately arranged, this disadvantage is far less apparent, and the results in consequence are of a far higher general average.

Even the most perfectly arranged photographs thus lack the quality, vibrancy, luminosity, and vitality of fine painting, as well as its marvellous opportunities for creative design (*i.e.* perfect freedom to select

and to emphasize), for colour, and for human skill and sensitiveness in the workmanship ; and it is difficult to see how these defects can ever be completely mended.

On the other hand, for every painter who succeeds in utilizing a tithe of the possibilities of his art, there are at least a thousand who do not, and our art schools are increasing this number at an enormous rate. These unfortunates can neither design, draw, nor colour well enough to produce a work of art, yet year after year they struggle on, hoping against hope, pushing forward products which crowd and embarrass those of better artists, are the despair of honest critics, and a source of confusion to an already confused public.

To those who thus possess the artistic temper without the artistic faculty the camera now offers an endless vista of possibilities. It can supply them with powers of delineation such as their hands could never attain ; it can free them from the nightmare pursuit of colour harmonies whose laws they can never master. All the enthusiasm and talent they possess is left free for discovering fine subjects and for composing them with taste and personality. Their energies, being restricted only by the resources of a medium which grows more and more flexible every day, may thus blossom at last into art of a quality to which as painters they could never aspire.

Of course, even the finest photography must always remain hopelessly inferior to fine painting in its range, beauty, and suggestiveness. Yet there can no longer be any doubt that good photographs are infinitely more dignified, delicate, and powerful than mediocre pictures. The recognition of this superiority may not become general all at once, for bad painters will be slow to sacrifice the desperate satisfaction of remaining 'real artists' ; but come it must, and all good painters will rejoice at its coming.



The work now exhibited is, of necessity, no more than a faint prelude of the photography of the future, yet it includes already things which are more than promising. These are undoubtedly most effective on a large scale and with the elaborate setting of the New or the Dudley Galleries; nevertheless the little plates in the Kodak exhibition also deserve their modest laurel. To those who may be sceptical we would recommend the study of three photographs in the Photographic Salon's exhibition—the serene and stately Italian villa (No. 21), the portrait of Miss Sears (No. 34), a print that has almost the richness of mezzotint, and *The Edge of a Wood* (No. 80), which resembles closely the austere and noble conceptions of Legros. All may suffer to some extent from the conditions of their material, but its limitations have been concealed so well, and its capacities so wisely utilized, that we may not unreasonably hope for far larger extensions of this admirable art.

### TURNER'S DRAWINGS AT THE NATIONAL GALLERY

EVER since Turner's death the provisions of his will, so unluckily informal, have caused endless difficulties, but the latest of these may be removed if the authorities and trustees of the National Gallery arrange with those of the British Museum for the deposition in the Print Room of the residue of Turner's sketches now kept at Trafalgar Square. The museum collection of Turner prints is probably unique, but its Turner drawings are few and by no means characteristic, being almost all very early works. At Trafalgar Square, though about a thousand drawings are framed and exhibited, there are thousands more, mostly in pencil and still in the original sketch books, which are too slight and too numerous for framing. The transfer of these to the museum would, therefore, be a commend-

able action in every way, and all students and lovers of Turner will hope that it can be managed.

### THE VICTORIA AND ALBERT MUSEUM

SINCE we do not wish in any way to weaken the argument advanced in our last two numbers that a Ministry of the Fine Arts should be established by Parliament whose first duty would be the control and care of our public collections, we think it right to add an explanation of certain statements which, though derived from trustworthy sources, might be called in question technically. We are informed semi-officially that six technical assistants should have been included in the enumeration of the available staff, and that the officials of the Art Library can be called upon for research work. Nothing, too, is officially known of an actual 'proposal' to absorb the director's office into one of the assistant secretaryships. In fairness to the present Government we should add that the reduction of the purchase grant from £10,000 to £7,000 was made in 1896, and that the director has the option of applying through the Board of Education for more, but does not appear to have done so, perhaps feeling that the present enormous market prices are beyond any possible grant of public money that he would ever get. Speaking generally, however, there is a strong need of reform in the ranking and distribution of the staff, and in the red-tape restrictions which involve waste of the time of competent and highly-paid officials and often make purchases in the sale rooms impossible; quite apart from the general question whether the parent of the industrial art museums of Europe is not important enough to justify its separate existence under the control of a central Ministry, and to be free from the interference of older institutions or younger boards of education.

# GERARD OF HAARLEM (?) AT THE NATIONAL GALLERY

BY CLAUDE PHILLIPS

**T**HERE was bequeathed to the National Gallery in 1880 by Mrs. Joseph H. Green, together with other works of the Netherlandish and German schools, the triptych, No. 1085, catalogued as *The Virgin and Child, with other Figures, and classified under the head of 'School of the Lower Rhine.'*<sup>1</sup> This curious and baffling work, which stands without any exact parallel in the art of its time, has recently found a resting place in the small gallery set aside for the exhibition of German painting of the fifteenth and sixteenth centuries. There it contrasts strongly with all the rest, crying out aloud its Netherlandish origin. Notwithstanding some eccentricity, some stolidity and monotony in the types, especially in those of the women, this strange picture will, for those who go out to meet it half-way, unfold little by little its treasure of hushed calm and peace, of idyllic freshness and purity. The scene represented is a kind of Christian earthly paradise, such as is familiar enough both in Netherlandish and German art. A beautiful and often imitated example of the class in question is the little *Marriage of St. Katharine*, by Memlinc, in the Louvre. Here, the incident which gives its name to the picture is but a subsidiary one, coalescing well, and without undue self-assertion, with the suave harmony of the whole. Of this picture a very curious variant is that which was until lately with a little known section of the royal collection at Osborne House, and is now at Buckingham Palace. The last-named work, which is deserving of careful study, has not yet found its exact place in art.<sup>2</sup> But perhaps the most

deliciously naïve realisation of the sacred idyll is the *Virgin in the Flower Garden*, a little piece, miniature-like in its exquisiteness, which is one of the few noteworthy things in the Municipal Gallery at Frankfurt-on-the-Main, not to be confounded with the much richer *Staedel Institut* in the same ancient city. This is by some master of the Middle Rhine painting in the early years of the fifteenth century. Here the Virgin sits leisurely reading, protected from all earthly harm in this paradise of flowers, enclosed within crenelated battlements. In the foreground, St. Cecilia playfully surrenders harp or zither to the Infant Christ. By the side of the Virgin is a stone table upon which are placed fruits, and to add to this simple feast a female saint plucks more fruit from a tree, while another ladles out fresh water from a cistern. In the corner, St. Michael, the heavenly warrior of the Eternal, and St. George, the earthly warrior of Christ, hold intimate converse. The keynote here, as in the later elaborations of the subject, is sweet peace, a commingling of all the beauty that is in the seasons,—relaxation, for this one earthly-divine moment, from all care, from all sorrow and foreboding. So it is with our picture in the National Gallery, which treats the subject in an entirely original fashion. In the central compartment, the Virgin sits with uncovered head and flowing fair hair, reading from a book which she holds in her hands. Much as in the early German version, the Infant Christ, no longer in His mother's protecting arms, sits, bright-eyed and playful, on a tasselled cushion of black velvet, placed in the foreground, angels and saints engaging the while in dutiful ministrations all around Him. Three of the angels, simply robed in the delicate blue-grey which is almost always their wear in these Netherlandish panels, play on harp, flute, and lute; a fourth

<sup>1</sup> Reproduced on Plate I, page 9.

<sup>2</sup> A later example, very similar in treatment, is the *Mystic Marriage of St. Katharine*, No. 117, in the *Alte Pinakothek*, of Munich. This is officially ascribed to Gerard David, but is obviously by the Master of the Seven Sorrows of the Virgin, whom some call Isenbrant.

## *Gerard of Haarlem (?) at the National Gallery*

holds a dish of fruit in a silver dish to the cooling stream of the stone fountain, into which water is flowing from a finely wrought basin of gold, or brass, which recalls in a general way that in the Adoration of the Lamb of Hubert and Jan van Eyck. The saints, who, like the Virgin and the angels, wear their fair hair flowing, fine and almost metallic in texture, over their shoulders, are robed in garments richer and more mundane, reddish pink and crimson being the more prominent lines. One of them, not distinguishable by any special emblem, holds aloft a basket of roses, of which some few, with the cherries—the offering of the angels—are on the stone table by the side of the Virgin. This kneeling figure of a stately dame in the foreground, brightly dressed in red and green, wearing in a somewhat simplified form the coif of the period, might at first sight be taken for the donatrix. But mark at her feet in the grass the fragment of the spiked wheel and the golden-hilted sword; mark, too, that in rapt adoration she contemplates the little ruby ring just received from the Infant Christ, who, joyous on his rich cushion, still extends the little arm which has proffered the symbol of union. This is, then, a Mystic Marriage of St. Katharine, as the exquisite little Memlinc in the Louvre is, and in the same way. The symbolical union of the Alexandrian princess and saint to her Heavenly Bridegroom is here but a subsidiary incident, which is not allowed to disturb by any too great intensity of mystic passion the soothing peace of this paradise on earth which has the Virgin and the Infant Saviour as its origin and its cause. The scene is depicted in that moment of mysterious evanescent beauty when the orb of day has vanished, but the air is still tremulous with its reflections of rose and gold. The foreground is made gayer still by this lovely light of day and evening at their meeting point. The sacred idyll is

framed in one of the most interesting and unusual landscapes of the period to which it belongs—that is the end of the fifteenth century. We are in the clearing, thickly carpeted with flowers and herbage, of a fair wood in which tall cypresses shoot up, and oaks cluster fraternally with other trees, meant no doubt for orange trees, from under the glossy foliage of which golden fruits peep forth. Here again there is a reminiscence of the Adoration of the Lamb, and especially of the two lower wings of the great altarpiece, with the Hermits and the Pilgrims. But our Anonimo, coming even though he does some sixty or seventy years after Hubert van Eyck, is infinitely inferior to him in the rendering of trees, foliage, and the rich green carpet of nature.

At the back of our picture rises the west front of a fifteenth-century church, the late gothic of which stands somewhere half-way between the French flowing-tracery style, verging upon the flamboyant, and our own perpendicular, but with an admixture, purely romantic and imaginative, of romanesque or neo-classic pillars of some precious marble. It need hardly be pointed out that it was ever the custom of the Netherlands thus to mingle *Wahrheit* with *Dichtung*, weaving their truth and fiction into a whole so convincing that it is not often easy to distinguish the one from the other. Hubert van Eyck led off with his radiantly beautiful Virgin and Child with the Carthusian (Gustave Rothschild collection in Paris), Jan van Eyck followed with his Chancellor Rolin adoring the Virgin and Child (Louvre), his Dresden triptych, and other pieces. Albert van Ouwater in the Raising of Lazarus (Berlin Gallery) has allowed himself a smaller measure of the same poetic license. The windows of the great church which forms the centre of the background to our picture are aflame with what at first sight would appear to be a glow from within, awkwardly and

## *Gerard of Haarlem (?) at the National Gallery*

imperfectly represented. I am strongly inclined to think, however, that we have here an attempt to suggest an effect still more difficult of realization—that of the beams of the vanished sun reflecting themselves in a glory as radiant as it is ephemeral on the glass windows of the church. The painter, whoever he may be, has, in this panel, set himself, bravely and without *arrière-pensée*, to solve problems of illumination which the most advanced landscape painter to-day would approach with delighted interest, but also with a certain amount of trepidation. If some of the colours, especially the reds and greens, appear downright and garish in their pure brilliancy, the reason is in part in the extraordinary finesse of observation of the painter. Has he not chosen precisely this moment of day's final surrender in glory to evening, when vibrations of fading rose-colour still fill the air, lending to the greens by complement and contrast, to the reds and crimsons by natural heightening, a peculiar intensity? In the two wings we find, according to the almost invariable custom in Netherlandish art, St. John the Baptist to the left, and St. John the Evangelist to the right—but not in the more usual upright attitudes. St. John the Baptist, associated with the lamb, kneels in the foreground, pointing with extended forefinger to the Mystic Marriage in the central panel, the landscape of fair, well-spaced trees, planted after the fashion of columns, being continued in this as in the corresponding wing. Within its luminous shadow two female saints, their faces touched with the ruddy gold of ephemeral afterglow, are walking in sedate conversation. In the right wing St. John the Evangelist is shown kneeling with the chalice, while close behind him the most industrious of angels gathers more roses for the feast of heavenly and earthly love, and two saints, somewhat deeper in the wood, pull down, after the homely fashion

of children, the boughs of the trees that they may plunder them of the golden fruit. All this is of a child-like simplicity and freshness of conception, which, so far as I am aware, has no nearer parallel, either in Netherlandish or in German art, than those which I have just now furnished here.

Now comes the main question. To whom are we to attribute this remarkable and, at first, very disconcerting piece, which finding a place in the National Gallery nearly a quarter of a century ago, has hitherto been a little neglected? It is clear, in the first place, that the picture is out-and-out Netherlandish, and that it is therefore misplaced in the German section of the National Gallery. No painter of the contemporary school of the Lower Rhine ever had the delight in, and the intimate knowledge of, landscape, or the keen perception of subtleties of illumination that we find here. Netherlandish again—Dutch we might almost say—are the types; Netherlandish is the moderation and serene tranquillity of the whole conception; Netherlandish is the introduction of St. John the Baptist and St. John the Evangelist as companion saints in the wings. What does not on a first examination appear Netherlandish is the light, bright, gay, and almost garish colour; and this difference it is no doubt which has caused the triptych to be classed among the works produced by the Lower Rhenish school at the end of the fifteenth century. But there is a difference. Immeasurably superior as are the Netherlanders to the contemporary Rhenish painters in the dramatic and human significance, the consistent thoroughness of working out and the general balance of their work, they are much their inferiors in one particular. The painters of the Lower Rhine and of Westphalia, but above all those of Cologne, have from the very beginning a far higher sense of the



TRIPTYCH BY GERARD OF ST.  
JOHN OF HAARLEM OR A PAINTER  
OF HIS SCHOOL; IN THE NA-  
TIONAL GALLERY (NO. 1085)



## *Gerard of Haarlem (?) at the National Gallery*

decorative value of painting than their neighbours. Such men as Stefan Lochner, in the middle of the fifteenth century, as the 'Meister des Bartholomaeus Altars' and the 'Meister der Heiligen Sippé,' at its close, produced in their altarpieces—otherwise of no inner beauty or deep significance—effects of the most brilliantly decorative character, quite unknown to the Netherlandish art of this period. Running through the whole gamut of hues—both the frankly brilliant and the subtly refined—they preserve unimpaired the beauty, the evenness and power of the general tone. But no such claim can be made on behalf of our master. No such evenness and balance in brilliancy is shown in this grouping of light, gay, and in themselves agreeable tints. There is local brilliancy and appropriateness; there is not balance or evenness of general tone.

The Mystic Marriage of St. Katharine of the National Gallery, if so I may for the present call it, comes extraordinarily near to the best authenticated works of Geertgen van Haarlem—or Geertgen tot S. Jans, as he is sometimes called—without showing identity of treatment with any one of these. This suave and masterly young painter of the northern section of the Netherlandish school, who died in the spring of life and genius at the age of twenty-eight, has an individuality most engaging in its combination of sweetness and strength. He tempers the austere calm, the rigidity of action, of the Haarlem school by a naïveté and charm that are all his own. The few well-authenticated examples of his art are the following: The now famous panels in the Imperial Gallery of Vienna, *The Descent from the Cross*<sup>3</sup> and *Julian the Apostate causing the bones of St. John the Baptist to be burnt* (once among the art treasures of Charles I); the *Adoration of the Magi* in the *Ferdinandeum* of Prague;<sup>3</sup>

the allegorical composition on the expiatory Sacrifice of Jesus Christ in the Rijks-Museum of Amsterdam; the *Raising of Lazarus* in the Louvre; and the little *St. John the Baptist*, which at the close of the Bruges Exhibition passed from the collection of Mr. Percy Macquoid into the Berlin Gallery.<sup>4</sup> Dr. Max Friedländer, in his interesting article, 'Geertgen tot S. Jans' in the *Jahrbuch der König-Preussischen Sammlungen* (Vierundzwanzigster Band, I Heft), has added to this list one or two other things, notably an exquisite *Nativity* in the Kauffmann collection at Berlin, of which the original is at present unknown to me, and a diptych in the Brunswick Gallery, of a somewhat different character from the rest, and more primitive than anything in the list. In the *Nativity* the chiaroscuro is, even in the small reproduction given in the *Jahrbuch*, proved to be of extraordinary daring and beauty. The *Mystic Marriage of St. Katharine* of the National Gallery shows many points of strangely close contact—not less psychically than materially—with the recognised works of Geertgen of Haarlem. I do not, all the same, shut my eyes to the fact that there are some important differences to be noted between the duly authenticated works of the Haarlem master and the National Gallery picture. Let us take the points of agreement first. The treatment of landscape, the rendering of tree-trunks, foliage, and herbage is very similar, though Geertgen in the Vienna pictures and the little *St. John the Baptist* of Berlin shows a higher elasticity and a greater variety of touch than is to be found in the National Gallery picture. The same curious monotony, the same stolidity is to be detected in the types and the facial expression of the dramatis personæ that we note in Geertgen's chief performances, and especially in the Vienna pictures, the *Raising of Lazarus*, and the Amsterdam

<sup>3</sup> Reproduced, Plate II, page 13.

<sup>4</sup> Plate III, page 15.



## *Gerard of Haarlem (?) at the National Gallery*

picture. But then this stolidity, inadequately expressive either of joy or sorrow, is one of the main characteristics of the early Haarlem school in general. The St. John the Evangelist and St. John the Baptist of the National Gallery picture approach very nearly in type, as also in rigidity, tempered by mildness, of expression, to the Berlin St. John the Baptist—the treatment of the eye and its setting in the orbit being notably the same. The Infant Christ in the National Gallery picture approaches nearly to the naïvely realistic babe Whom the Virgin holds on her knee in the Adoration of Prague.

And now comes a very curious point of resemblance. I have already noted that in our picture the Christ sits on a black velvet tasselled cushion. In the Prague picture He is also seated on a cushion, placed this time on His mother's knee. Now this arrangement, though by no means infrequent in the Italian art of the late fifteenth century, is exceedingly rare in Netherlandish and German painting. Indeed, personally, I am not able at the moment to point to any other instance in which it occurs.

Among the differences observable between the style of Geertgen's well-authenticated works and that of the Master of the National Gallery picture may be noted: the treatment of foliage and herbage, somewhat more mechanical, as has been already pointed out, in the anonymous master than in Geertgen as we know him; the treatment of the flowing hair, more wiry than I remember it to be in Geertgen, and not so distinctly divided into separate locks; the simpler, broader cast, the freer hang, the less complicated breadth of some of the draperies in the National Gallery picture; the more garish hues, the brighter tonality. But then it must be remembered that, short as was Geertgen's span of life, his accepted works show distinct divergencies of style from each other.

One further point I will give for what it is worth, though without attaching undue importance to it. Van Mander states that in the great church of Haarlem there hung a picture of the church itself by Geertgen, and Dr. Friedländer refers to this as perhaps the earliest purely architectural painting. But is it so sure that this was pure architecture and nothing more? The nearest approach to such a picture in early Netherlandish art is the St. Barbara of Jan van Eyck in the Antwerp museum; and here it has evidently been deemed necessary to introduce the saint in order to account for the presence of the great half-finished late-gothic tower, with the wonderful swarm of workmen, industrious as bees, at its base. The picture mentioned by Van Mander as actually hanging in the great church of Haarlem must surely have had a dominant sacred motive beyond the mere, dry architectural representation—a motive such as would account for its presence within the church. Is it possible that we may have here the work so referred to? The most salient feature in the National Gallery picture is certainly the west front of a florid church, the mere *ordonnance* of which—allowing for the romantic and obviously unrealistic introduction of romanesque or neo-classic columns—agrees well enough with that of the *Groote Kerk* of the Dutch city. This last has, however, gone through such vicissitudes since the end of the fifteenth century that it is not easy to form a conception of what it may have been at that time. A drastic restoration on the old lines would bring it quite sufficiently near to the imposing façade of the church which rises, sun-illuminated—the central feature of the Mystic Marriage.

This then is the question to be solved. Have we here a follower of Geertgen van Haarlem as nearly akin to him as is Isenbrant to that other Gerard of Holland, Gerard David, the master of Bruges? But if this be so, how is it that we can identify no





THE DESCENT FROM THE CROSS, BY GERARD OF ST. JOHN OF HAARLEM,  
IN THE IMPERIAL MUSEUM OF VIENNA



THE ADORATION OF THE MAGI, BY GERARD OF ST. JOHN OF HAARLEM  
IN THE FERDINANDUM AT TRARCE





SAINT JOHN THE BAPTIST, BY  
GERARD OF SAINT JOHN OF  
HAARLEM; IN THE BERLIN  
MUSEUM



## *Gerard of Haarlem (?) at the National Gallery*

other painting by this artist, who, with some mannerisms and some shortcomings, shows an originality so absolute, a freshness and naïve simplicity so delightful? Have we here an original work of Geertgen van Haarlem in an early and hitherto unrecognised phase of his art? I have shown what technical difficulties lie in the way of an acceptance of this last hypothesis. And yet, our National Gallery picture is so entirely a

work the outcome of the artist's own temperament, so little apparently a formal imitation of anything else—it takes so much from within in comparison with that which it takes from without—that I wish, and incline, to believe it to be a work from the brain and the hand of Geertgen van Haarlem himself. The point is, at any rate, one deserving of the closest study.

## FANTIN-LATOURE

BY CHARLES RICKETTS

**F**RANCE is deprived, by the unexpected death of Fantin-Latour, of one of the most 'independent' and 'personal' of her artists, and a link is broken connecting the present with the art movement in France which was first hailed by Baudelaire. This was destined to develop on the one hand into impressionism, on the other to break up into isolated personalities who were opposed to it and its catchwords, 'values,' 'division of tone,' 'open air,' and other casual and isolated subjects of inquiry. Among these personal painters who have stood outside the pale of impressionism Degas and Whistler stand midway, Puvis de Chavannes stands beyond, Legros is in opposition, whilst Fantin stands apart. The last Universal Exhibition in Paris brought together an extensive show of modern French masters; as an afterthought, a few important early works by Fantin were hung close to one or two admirable canvases by Manet and the impressionists. Next to Fantin's tranquil and sincere pictures the bright but monotonous studies of Claude Manet became at once wooden in touch and woolly in colour. The monotony of outlook and technique of the ultra-moderns afforded a triumph to pictures which had been made outside the experiments in 'light

painting'; it strengthened the reputation of Manet's early work, rehabilitated the almost forgotten art of Ricard, and the equally forgotten early work of Legros. The recent acquisition of important portraits by Fantin for the museums of Berlin and the Luxembourg has accentuated a fact of which many were conscious in France and elsewhere, that the art of Fantin had outfaced the overwhelming squalls of modernity and change, which are now all-powerful especially in Belgium and America, like other Paris fashions of the year before last.

From the earliest years of his career Fantin has striven to see things harmoniously, bathed in an 'intimate' atmosphere. A greater warmth of tone and variety in the texture of his pigment alone differentiate the pictures he painted in the sixties from those which he executed to the last. There is no change in outlook, but a development of method within a formula which is the same throughout, the later pictures are merely cooler in tonality and a little more granular in surface.

His work can be divided into three phases—portraiture, still life, and subject pieces—which were coincident from the first. His portraits are conceived in a mood of singular gravity, simplicity, and charm—an homely and almost 'bourgeois' charm.

## Fantin-Latour

His delightful studies of flowers and fruit are done not in imitation but in emulation of Chardin. They are studies, however, their description as 'still-life' is misleading. From these two trends of study, based on a personal rendering of reality, he escapes into the fields of the imagination, into fantastic and radiant vistas of glades and lakes frequented by all the naiades and nymphs who appeared in vision to Faust. This side of his art takes definite form in a superb series of lithographs, done ostensibly under the inspiration of the great romantic musicians, but in which their heroines—Astarte, Dido, or Kundry—appear as the sisters of the Io and Antiope of Correggio. Something which lingers in the art of Prudhon and Corot glimmers in these designs for the last time in the nineteenth century; they are the elegy or swan's song of romanticism. I repeat, Fantin was himself from first to

last, from the 'Salon of the rejected' to the latest and most orthodox of the salons. With his 'Homage to Delacroix' (a picture which interested Rossetti and which Degas has attempted to buy) he inaugurated those portrait groups of which 'Manet and his circle' in the Luxembourg is the best known (but not the most successful), and the 'Family group,' exhibited at the last Universal Exhibition, the most typical and the most admirable. Some two or three portraits (of Madame Fantin, I believe), his late portrait of Manet, his portrait group of Mr. and Mrs. Edwards, count among his masterpieces. His lithographs are more difficult to praise in detail; in their mass they constitute one of the most important achievements in an art which has yielded the opportunity of masterpieces to Goya, Ingres, Delacroix, Daumier, Corot, and Whistler.

## THE LACE COLLECTION OF MR. ARTHUR BLACKBORNE

BY M. JOURDAIN

### PART II—LATER PUNTO IN ARIA<sup>1</sup>

**I**T will be remembered that *punto in aria*, though it had freed itself from the restrictions of the linen foundation of cutwork, produced at first purely geometrical designs. The following specimens show the application of the same flat needlepoint to curved and scroll forms and human figures. The tendency to introduce grotesque human and animal forms, curiously enough, is almost entirely absent from 'rose point.'

22 (50 by 6 inches).—Long panel of needlepoint illustrating the death of Holofernes, with the description in Portuguese on the top, viz., 'Abra e Judique e Alfuaranes e como Judique ov matou de

noite estando durmindo e posva a cabeça na torre' (Abra and Judith and Holofernes, and how Judith him killed by night while he was sleeping, and placed his head on the tower.)<sup>2</sup>

The foot and the upright borders which frame the subjects show a pattern characteristic of this type of lace—a series of semi-circles ornamented with a loop at one extremity. The history is contained in thirteen compartments, enclosing figures, and an irregularly-drawn conventional flower. The first shows a maid (Abra) in a plain gown with simple headdress, carrying a pannier in her left hand, filled according to the description (Judith, ch. 10, v. 5) with 'parched corn and lumps of figs and with fine bread,' for their provision during

<sup>1</sup> For Part I, see THE BURLINGTON MAGAZINE, No. XVIII, September 1904.

<sup>2</sup> Plate V, page 21.

## *The Lace Collection of Mr. Arthur Blackborne*

their stay in the Assyrian camp. The second compartment shows Judith with a large and horned head-dress (her 'tire' is specially mentioned in the scriptural account) which in needlework always seems to denote an elderly or important personage. She had 'put on garments of gladness,' her bracelets, and her chains, and her rings, and her earrings, and all her ornaments, and decked herself bravely to allure the eyes of all men that should see her.' The third compartment, a bearded warrior, with steel cap, slashed trunk-hose, and boots, offering a key and pointing the way to the fourth and fifth compartments, where Holofernes, seated on a couch, invites Judith to share a meal in his tent. An attendant is bringing a cup of wine (Judith, ch. 12, v. 1).

The sixth and seventh show two soldiers or attendants, one blowing a horn, the other holding a flag; the eighth, Holofernes lying upon his couch (decorated to represent insertions of cutwork<sup>3</sup>), with an open-worked and tasselled canopy above—the canopy mentioned in the book of Judith as hanging from the pillar above his bed (ch. 13, v. 9). The ninth shows Judith carrying the head of Holofernes to the astonished maid, who in the tenth compartment holds their pannier ready to receive it (ch. 13, v. 10). The eleventh shows Judith placing the head on the walls of the city (ch. 14, v. 11). The twelfth represents two soldiers, with round shields, steel caps, trunk-hose, and boots, conversing—the captains of the Assyrians, no doubt, who were 'wonderfully troubled' at their general's death. The thirteenth and last compartment shows the head of Holofernes hanging upon a high tower.

23 (10 by 9½ inches).—A round piece to be compared with the following.

24 (31 by 2½ inches).—Specimen of

<sup>3</sup> The custom of trimming the seams of bed-curtains with lace was common throughout Europe; e.g., among the articles furnished to Mary Stuart in 1567 is 'une pacque de petite dentelle pour mettre sur les coutures des rideaux des ditz lits contenant dix aunes.' *Rec. Off. Edin.*

similar lace, but of finer quality. This piece appears at first sight to be made with a braid worked over. It is, however, of needlepoint. The brides are *picoté* once.

25 (35 by 3 inches).—A specimen of which the principal *motif* is the sun in splendour, and a five-lobed ornament obliquely placed.<sup>4</sup> The edge is formed by highly ornamental semi-circles of alternate design, arranged so that the strip can be joined at the sides, to widen the piece, as in many insertions of geometrical design. The edge of this specimen is not original. The shading of the rays of the sun is to be noticed, and also the fine openwork in the centre of the semi-circles.

26 (19 by 1½ inches).—A specimen of curious design, showing alternate lines of reptiles; the top and bottom are formed by a conventional design of detached ornaments.

27 (32 by 4¾ inches deep).—A very fine deep-pointed lace with insertion, remarkable for the quantity of raised work on the plain work and the variety of the stitches as well as for the originality and beauty of the design, which consists of two upright *motifs*. From a double-tiered *jardinière* with branching sides there springs a stem bearing a flower with buds and leaves. The second motif consists of an open-mouthed gourd-shaped ornament supported on a stand out of which springs a semi-circular flower with two buds. The honeycombed raised work in the flower is to be noted. Adjoined is an insertion, carrying out the design of the lace. The gourd-shaped ornaments, like the Persian sun in Nos. 25, 30, and the rosette-like flowers of No. 30, show unmistakable signs of Persian influence upon the design in this early type of lace, just as the geometrical designs of the wall-tiles, etc., of that country influenced the geometrical laces of Venice.

28 (37½ by 2 inches).—Figured lace,

<sup>4</sup> Plate VI, page 23.



## *The Lace Collection of Mr. Arthur Blackborne*

which is very similar to the piece which represents the history of Judith and Holofernes.<sup>5</sup> The design is formed of squares enclosing figures in mediaeval costume. The first represents a woman in a rich open-work dress, with a veil or headdress hanging from the head to the waist. She appears to be soliciting entrance into a castle. The second represents a warrior in a long coat of mail, with sword at side, apparently refusing the lady admittance. The third shows a second woman who is less elaborately dressed—perhaps a servant—pleading in the same manner. The fourth represents a more richly clad matron, bringing a present in her hand. The fifth, a high official, as is denoted by his richer dress and sword. The sixth, a woman seated and pleading. The seventh, a fifth woman (a matron with a very ornamental veil) offering a present. The eighth, a king wearing a pointed crown and seated on a throne, extending his hand to receive the present. The ninth, a lady, her right hand on her hip, her left arm extended, evidently addressing a man in the next square, standing in the same attitude. The eleventh square is a lady and child bearing a bouquet which she is in the act of presenting to a matron in the next square. The thirteenth square is a repetition of the first, and so on with slight variations in costume and style. No clue has been found to the incidents this lace represents.

29.—A magnificent specimen of bold and upright design, measuring 58 inches by 8½ inches, with an original and beautiful edge.<sup>5</sup> The centre of the design is formed by circles composed of an eight-pointed star surrounded by two rings, within which are four round and four pointed ornaments. There are nine circles in this piece, and each one is slightly varied. Upon the top of the circle is an open leaf, on which is a ring out of the centre of which springs

an upright stem with a half-opened flower which supports the next circle. From each side of this central stem springs a bold scroll enclosing an open flower, from which falls a drooping branch with buds and flowers.

30 (2¼ yards by 9½ inches).—The pattern represents the Persian sun in splendour; the centre of the sun is a small eight-pointed circle which is again the centre of an eight-pointed star enclosed by a circle of close work surrounded by eight oval openings from which spring thirty-two points alternately shaded, forming the rays; these rays are surrounded by eight inverted scrolls, ornamented in the centre, and joined together by a point which forms eight fleurs-de-lys. These are again surrounded by eight heart-shaped compartments decorated in the centre with different flowers. These heart-shaped compartments are surrounded at top and bottom by flowering scrolls, at the sides by larger and bolder scrolls, enclosing baskets of leaves, the scrolls meeting in the centre, and joined together by a circle with twenty-four points, within which is a six-pointed star. This design is repeated. The light interlacing stems and circles, the pear-shaped and rosette-shaped flower, and the radiating sun (as in certain other laces the cone-like ornament), are all variations upon well-known Persian decorative designs.<sup>6</sup> It is remarkable that in Italy during the Renaissance period, at a time when the characteristic scroll forms and acanthus foliations were dominant both in architecture and decorative art, the textiles, also influenced by foreign imported stuffs, have the character of Sicilian, Persian, or Indian ornament.<sup>7</sup>

<sup>6</sup> The rosette, the palmette, the sun with its disc, the moon, the pine-cone, the pomegranate intermixed with clearly defined and not much entwined geometrical patterns, were the principal means of ornamentation among the Persians.

<sup>7</sup> The finest silk velvets produced from the looms of Florence show a distinct Persian influence in the bold artichoke and pomegranate patterns of the sixteenth and seventeenth centuries.

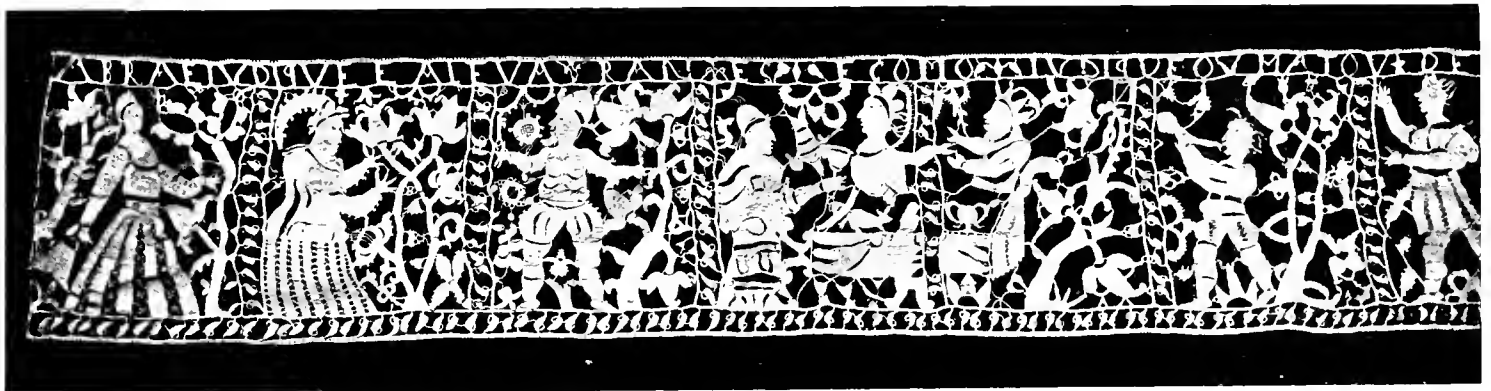
<sup>5</sup> Plate VI, page 23.

*(To be continued.)*

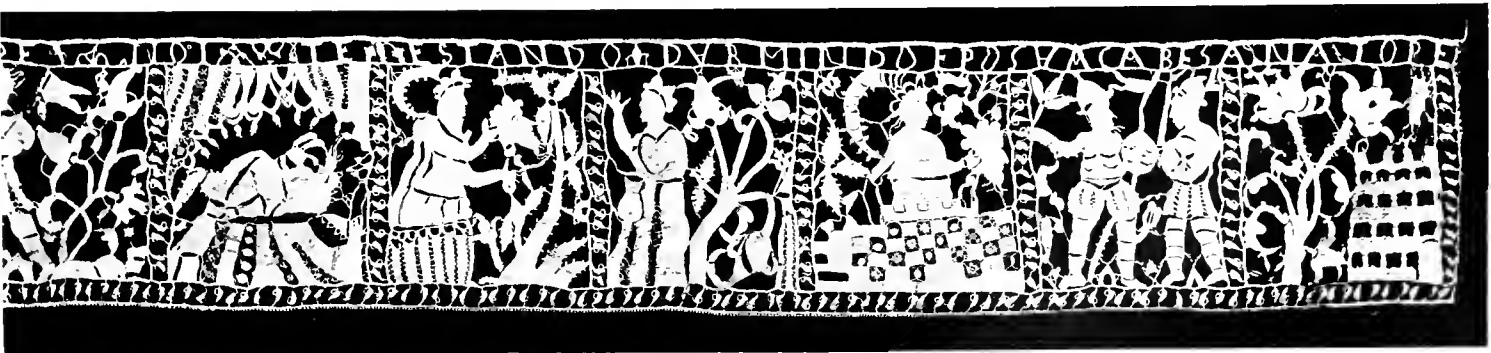




NO. 22. FLAT VENETIAN NEEDLEPOINT—THE STORY OF JUDITH—DETAIL

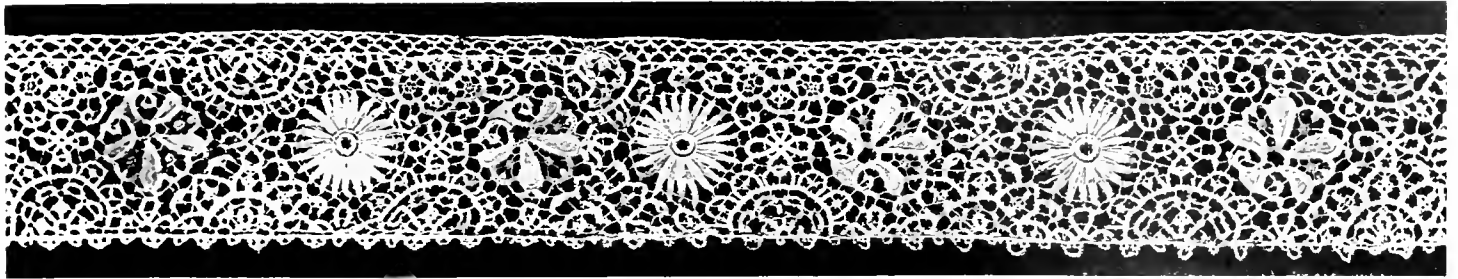


NO. 22. FLAT VENETIAN NEEDLEPOINT—THE STORY OF JUDITH



NO. 22. FLAT VENETIAN NEEDLEPOINT—THE STORY OF JUDITH

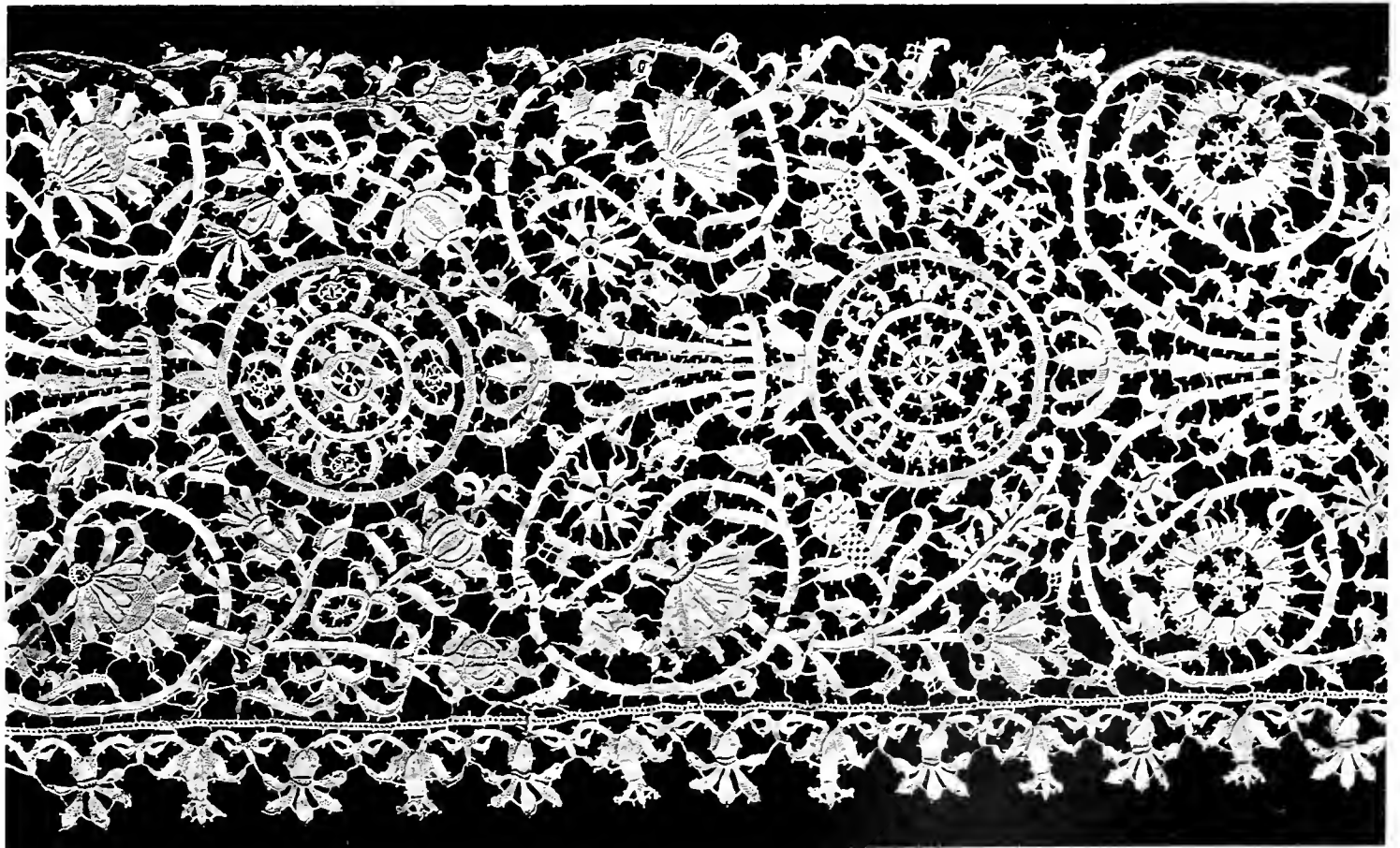




NO. 25. FLAT VENETIAN NEEDLEPOINT



NO. 28. FLAT VENETIAN NEEDLEPOINT



NO. 29. FLAT VENETIAN NEEDLEPOINT



## THE CONSTANTINE IONIDES BEQUEST

### ARTICLE III—THE FRENCH LANDSCAPE PAINTERS<sup>1</sup>

**T**HOSE who are in the habit of seeing works by the so-called 'Barbizon' painters in the houses of rich collectors, or at the exhibitions of Messrs. Obach or Van Wisselingh, may, if they have only a general acquaintance with the world's painting, sometimes feel inclined to ask why the school has attained to its present reputation.

The question is not an unreasonable one. The prices fetched by good examples of the principal Barbizon painters rival, and occasionally exceed, those obtainable for the finest products of Italy or the Netherlands, yet it is evident that most of the Barbizon pictures are in point of intellectual and aesthetic significance inferior to the more elaborate and ambitious works of many other famous masters.

So far as price is concerned, their huge importance must undoubtedly be put down in some degree to the effect of fashion. They lived and painted for many years in poverty, exploiting a new field which only gradually became popular, so that when success at last arrived most of them did not live long to enjoy it. With their departure their work became a marketable commodity for dealers, since it was cheap and limited in quantity, for they had but few real followers.

Millet's art, appealing by its style to the artist and by its matter to everyone, coupled with the legend (unhappily too true) of his poverty, made him in particular a general favourite. In America his praises were sounded by his friend and admirer, W. M. Hunt, till rich Americans began to compete for his more famous pictures, with the result that they rapidly fetched phenomenal prices. This appreciation reacted in turn upon the lesser

men, with the result that almost all the best work of the Barbizon school is now locked up in museums or great private collections, and is therefore rare as well as expensive. Yet when allowance is made for all the circumstances which have combined to make the commercial success of the school, it is incredible that success could ever have been so rapid and complete had it not also been to some extent well deserved.

During the last century civilized life has tended more and more to concentrate in great cities. An increased taste for landscapes, recalling a country which can only be visited at intervals, is the natural result. Yet where are those landscapes to be found? The old masters cannot help us much. Works by Rembrandt and Rubens are unobtainable, and the minor masters of Holland are mostly too narrow and *petite* to satisfy this modern craving for air and space. The Italian masters have air and space, but are too formal for the taste of the average man. Claude, the Poussins, and Wilson are out of favour for the same reason. Gainsborough and Crome, Turner and Constable, are great and interesting masters, but the supply of their works is limited. Landscape lovers who do not want to restrict themselves to water colours have thus to choose between the best of the Barbizon school and the few English, French, and Dutch painters of more recent date.

Now, to buy modern pictures, except when the buyer has real knowledge, is trying to the timid. The few good landscape painters living in England work in isolation, and have to wait a long time for recognition. In France things have moved rather more quickly, but from sheer exhaustion of talent the Barbizon school have still no serious rivals in their own country. In Holland, landscape has been combined with business more successfully, but the quality of the work

<sup>1</sup> For Articles I and II see THE BURLINGTON MAGAZINE, Nos. XVII and XVIII, August and September, 1904.

## *The Ionides Bequest—French Landscapes*

itself, though sound and clever, is not fine enough to make it really important. The Barbizon school has thus been a remarkable success, because it supplied a natural want more readily and completely than any other group of painters.

The school, too, has a definite historical importance. Modern landscape painting had its origin in England, for its foundations were laid by a succession of English artists—Wilson, Gainsborough, Crome, Turner, and Constable; but after Constable's death the movement was continued in England by water-colour painters, few of whom were more than mediocrities. Owing to their influence the English school as a whole lost all its natural strength and freshness, one or two isolated protests alone excepted. We have thus to thank France and the Barbizon school for the preservation and development of the qualities on which modern landscape painting is based.

Though the Ionides collection is not a large one, and though but few of the works by the Barbizon painters which it contains would be classed as important, it illustrates this development very well from the time of Michel to the coming of the 'Impressionists.'

The movement in France was really begun by Gros, Géricault, and Delacroix, yet there was one landscape painter working in obscurity and isolation, and utterly without influence upon his contemporaries and immediate successors, who deserves to be ranked with the pioneers of the romantic revolt. The little example of Michel<sup>2</sup> at South Kensington is an admirable one, showing how this poor and unappreciated artist turned away from the all-prevailing adoration of Claude to get a more fresh and serious inspiration from Rembrandt. No better proof of the genuineness of his sincere naturalism could perhaps be adduced than the fact that his works are not in-

frequently mistaken for those of Crome. Mr. T. Horrocks Miller, of Singleton, for instance, possesses in his most interesting and varied collection an example of Michel of singular charm and completeness, which has for many years borne the name of the Norwich master, and quite deserves the compliment. In the French school Michel occupies a position somewhat similar to that held by Wilson in England, the position of a pioneer who stands half-way between the old art and the new. Like poor Wilson, too, he suffered for his boldness, and it is only of comparatively recent years that his name has emerged from the oblivion to which his contemporaries condemned it.

The work of Rousseau, who bore the brunt of the battle with academic officialdom, is a difficult thing to appreciate justly. Its great market value must be due in some measure to rarity, for its quality is disconcertingly unequal. Rousseau's aim was so high that, in his efforts to extract the last atom of significance from the scene before him, he would often continue to work on a picture till it lost all the freshness of first inspiration. In this respect the examples chosen by Mr. Ionides are fortunate, and in the little picture reproduced as a frontispiece to the present number of *THE BURLINGTON MAGAZINE*, Rousseau is seen at his best, as a bold interpreter of nature in her grandest mood, and as a fine colourist. The powerful, if heavier, portrait of an Oak Tree (which for years bore the name of *Le Rageur*, a famous oak in the *Chaos d'Apremont*) is perhaps even more characteristic of the manner in which Rousseau approached the *Fontainebleau* landscapes which form so large a part of his achievement.

Such works as these explain the prominent place given to Rousseau by his contemporaries; many other pictures by him go far to explain his disappointments. He based his technical practice on Claude and the Dutch landscape painters, but never

<sup>2</sup> Reproduced on Plate 1, p. 29.

## *The Ionides Bequest—French Landscapes*

really mastered their secrets. He thus seems always to be fighting with his pigment instead of controlling it, and the greatness of his spirit appears to be constantly clogged and dimmed by the obstinate behaviour of his materials.

As a pioneer of naturalism in landscape his position in France is analogous to that of Constable in England. It is commonly thought that Constable was responsible for the French romantic movement, but dates seem to prove conclusively that Rousseau's originality was all his own. In middle life he was surrounded by a more sympathetic *milieu* than Constable had found in England, and was, therefore, doubtless able to see and study the advance made in landscape painting elsewhere, but his departure from the practice of the old masters was made before he had seen Constable's work. Unfortunately it was also made before he had acquired the technical sureness which would have made his paintings keep on the level of his aspiration.

The smaller of the two examples of Corot,<sup>3</sup> although the slightness of the design does not lend itself to reproduction, is an exquisite example of an exquisite painter. Corot is often made the subject of absurd panegyrics. He himself described his own place more justly when he said 'Rousseau is an eagle—as for me I am only a lark singing little songs in my gray mists.' Fresh, graceful, accomplished, and always well designed, his pictures are eternally charming but never great. Few landscape painters have equalled him in the sureness with which he selected and massed his simple materials, matched his tender tones, and swept them softly on to his canvas. In England, where painters with more strenuous aims are constantly wrestling with difficulties that belong by right to science or to morality, how useful should be this example of one whose modest gift was made perfect because he himself was con-

tent to ask of art no more than it could rightly give.

The Bather, by Diaz,<sup>4</sup> is a pretty little picture and a fortunate example of a master whose talent and accomplishment are generally overrated. In time he is certain to be placed far below his follower, the brilliant Monticelli.

The two large works by Courbet mark still another departure in painting. The innovations of Rousseau and Corot, great as they were, were carried out on a technical foundation that was classical. In Rousseau's work the forced lighting and brown foreground of the Dutch old masters are still remembered; the whole career of Corot is one long translation of Claude (the Claude of the drawings even more than the Claude of the formal picture) into more human terms. In art as in life a red revolutionist, Courbet would, if he could, have made the whole tradition of painting as though it had never been. Art for him consisted in direct statement of reality, or rather of the thing actually seen, without the modifications suggested by taste, tradition, or that passion for the scholarly use of material which was then characteristic of the French genius. Like Millais he thought a painter's business was to hit hard and not to mind how nicely he used the gloves.

Unlike Millais, however, Courbet possessed a vein of artistic feeling, fitful it is true in its action, but of a nobler strain than he himself ever guessed. When this feeling is drowsy his work though forcible is lifeless, airless, and immobile. When, however, as in *L'Immensité*,<sup>5</sup> he is face to face with the grand impassiveness of nature his own impassiveness makes him unconsciously sympathetic. No other painter has so powerfully impressed upon us the stolid menace and vast desolation of the sea, or the tragic prosy truth of such a scene as the famous Funeral at Ornans.

In the Ionides collection we are thus able

<sup>3</sup> Reproduced on Plate III, p. 33.

<sup>4</sup> Plate III, p. 33.

<sup>5</sup> Plate IV, p. 35.



## *The Ionides Bequest—French Landscapes*

to trace with singular clearness the evolution of modern landscape painting, in which the end of art is valued infinitely more than the means towards it. In Rousseau and Corot we see the beginning of the change, light and air and movement being suggested by vague or crumbled touches, although the actual process of painting is still based on the older methodical practice. With Diaz the touch has become entirely shapeless. With Courbet all sense of fine pigment vanishes. We have in his work a direct and forcible statement of things seen, but it is conveyed to us in terms of a substance like plaster or mortar or putty. Even when the things seen are fine and noble it is impossible not to regret that the language used to interpret them is so coarse and unattractive. It is difficult not to remember sometimes the variety and beauty of the picture substances of some of the older masters, whether the method of our choice be the Flemish method in which the colours appear like jewels washed in amber wine, or the cooler creamy ideal of Reynolds, suggesting the bloom of a ripe peach.

From Courbet's plastered paint it is but a short step to the spotty lumpy surfaces of the Impressionists, to the callous and inexpressive square brushwork which was the fashion on the Continent a few years ago, and to the British compromise between various degrees of unpleasant texture. A compromise landscape painting must always be, and there will often be times when even the most sensitive of painters will hesitate between the claims of taste and the claims of emphasis. When work is to be viewed at a distance texture becomes comparatively unimportant. In the case of small pictures, which must be seen closely if they are to be seen properly, it is easy to exceed the limit where rough opaque pigment becomes a positive eyesore. That perhaps may be no small part of the reason why the earlier masters of the Barbizon school have been more readily and more steadily admired than all the strong and original men who have followed in the footsteps of Gustave Courbet.

C. J. H.

*(To be continued.)*





THE MILL, BY GEORGES MICHEL;  
IONIDES COLLECTION, VICTORIA  
AND ALBERT MUSEUM





TWILIGHT, BY J. D. C. COROT;  
IONIDES COLLECTION, VICTORIA  
AND ALBERT MUSEUM





MORNING, BY J. B. C. COROT



THE BATHER, BY N. V. DIAZ





L'IMMENSITÉ, BY GUSTAVE  
COURBET; IONIDES COLLEC-  
TION, VICTORIA AND ALBERT  
MUSEUM





## A NEW WORK ON OLD SILVER

REVIEWED BY PERCY MACQUOID, R.I.



R. STARKIE GARDNER'S imposing and finely-produced work<sup>1</sup> illustrates the loan collection of plate exhibited to the public at St. James's Court in July 1902, in aid of the funds of the Children's Hospital, Great Ormond Street, to which will be handed one-fifth of the sum received by the sale of the book.

The examples that form the illustrations are taken chiefly from plate in the possession of the English nobility, to which have been added specimens from the collection of foreign silver formed by Herr Gutman, of Berlin, and purchased in its entirety by Mr. J. Pierpont Morgan.

The preface shows in a few well-chosen words the position that plate has always held; and Mr. Gardner, to impress the aphorism 'that there is nothing new under the sun,' quotes the elder Pliny, writing in the year of our Lord 60: 'Nowadays we only value wrought silver for its age, and reckon its merits established when the chasing is so worn that the very design can no longer be made out.' The silver referred to, no doubt, was that of the time of Phidias, the marvellous period in art of metal and marble that has never been equalled.

The historical and descriptive notes that accompany the illustrations begin with those objects made in the fifteenth, sixteenth, and seventeenth centuries, by German artists working in silver, and convey a great deal of interesting information in a simple and direct manner. The writer's great practical knowledge on the subject of working in metal is of great advantage to him in convincing the reader, and his extreme familiarity with the metal work of foreign artists enables him to trace the

evolution of form in this intricate plate, and record much that is traditional and historical connected with its manufacture and possession. Of the specimens representing early sixteenth-century work, Plate VII, the standing cup of pine-cone pattern<sup>2</sup> belonging to Lord Battersea is remarkable for its elaborate execution and the fantastic and fervid gothic sentiment of its design. Looking at this cup, one almost sees in imagination a banquet of the time, and the guests who passed such a cup to one another whilst descanting on its merits. Mr. Gardner explains the evolution of this well-known pine pattern, and draws attention in this instance to the wreaths of apples introduced between the pine lobes, which give unusual richness to the decoration. There are some twenty-five objects chosen for illustration from this foreign collection, and this forms Section I of the book. Pre-eminent amongst them is a group, Plate XVIII, representing Diana seated on a stag accompanied by her hounds.<sup>3</sup> It is mounted upon an eight-sided plinth of box-like form, in which is concealed clockwork. The heads of the stag and of the larger hound were removable, so that the bodies could be filled with liqueur; the clockwork was set in motion, and the toy travelled about the table for the edification and refreshment of the guests. The figure of Diana, which is of extreme grace, is of hammered metal, not cast, and the applied trappings of strapwork design to the well-modelled stag are enriched with jewelled pendants; the character of this ornament, however, suggests that the execution of the piece is nearer the middle than the commencement of the sixteenth century—the date assigned to it in the catalogue.

The tankard of filigree work, Plate XVI, Fig. 1, from this same foreign collection, bears a strong resemblance and affords an instructive comparison with the well-known

<sup>1</sup> 'Old Silver Work, chiefly English, from the Fifteenth to the Eighteenth Centuries,' by J. Starkie Gardner, F.S.A. London: B. T. Batsford, 94, High Holborn, 1904.

<sup>2</sup> Plate I, p. 41.

<sup>3</sup> Plate II, p. 43.

## *A New Work on Old Silver*

tankard in the possession of Clare College, Cambridge. This illustration is an instance among many, where the collector will find the identical detail of work introduced a few years later upon an English piece of plate.

It is not possible to enumerate here further instances of excellent taste and workmanship, in the examples from this foreign branch of the collection; a reference to the book will show the advantages of reproducing them in the first section, and placing them as an introduction to the larger and more interesting section of 'English Work.'

Although very large quantities of elaborate plate were made in Germany during the sixteenth century, and held by the princes, great nobles, guilds, and municipal institutions, its possession was more widely distributed in this country. In the introduction to the 'English Plate' mention is made of the impression created on an Italian visiting London in 1500, who observed: 'In one single street named the Strand, leading to St. Paul's, fifty-two goldsmiths' shops, so rich and full of silver vessels, great and small, that all the shops of Milan, Rome, Venice, and Florence put together could not equal in magnificence those he had seen in London, and these vessels were all either salt-cellars, drinking-cups, or basins to hold water for the hands.' The mass of plate that Wolsey had accumulated at Hampton Court is but an individual instance of what was very general amongst our great nobles, and the author makes allusion to the 200 basins and ewers, accompanied by candlesticks and pots for beer and wine, all of solid silver, that were in the bedrooms of the palace during the cardinal's occupation. Even in the short reigns previous to the accession of Elizabeth chroniclers found time to give a record of the plate employed at the reception and marriage of Philip, and the twelve cartloads sent down to Winchester to be used at the marriage festivities.

Mr. Gardner succeeds in showing that the possession of plate was as indigenous a passion with the English, as their love of beef and beer. To give some notion of the quantity of plate held by the English nobles during the next reign, he reminds us of the passage in Evelyn's 'Diary,' where it is mentioned the plate left by Lord Burleigh amounted to 15,000 lb. in weight.

The transition from the somewhat barbaric plate of Henry VIII to that of Elizabeth is admirably explained; and although the great difficulty of deciding where the domiciled foreigner left off and the Englishman began, is not touched upon, Mr. Gardner very rightly assigns to this period the commencement of a national taste in design, and the gradual emancipation from German influence. The marvellous ewer with a hall-mark of 1579 (Plate XL) is an instance of this quasi-foreign execution. Here it is difficult to conceive a more original piece of goldsmith's work as a whole, and yet every portion of the detail is distinctly borrowed from the foreigner; the description of this piece leaves nothing to be desired, and is fascinating in its accuracy. The illustration fails to give any just representation of its beauty, for the cylindrical steps of which the jug is composed are of red carnelian, the intricate and finely-embossed designs of the silver bands that compose the unions and the rest of the metal being gilt. The dish<sup>4</sup> belonging to this wonderful ewer, given in the next plate, is distinctly more insular in design, approximating to the detail found on the large standing salts of this period. The introduction of the large red cabuchon carnelians gives great value to the activity of the design in the metal that surrounds them.

In the article on spoons the author alludes to the slight diversity in those of English make that have come down to us, and gives a concise enumeration of the most celebrated sets and specimens, mentioning the

<sup>4</sup> Reproduced on Plate III, p. 45.

## *A New Work on Old Silver*

Pudsey spoon as the earliest known seal-top. The date-letter of this, given as 1525, is, I believe, extremely uncertain; but I know of a spoon with a gothic hexagonal seal-top and a very distinct London mark of 1528, proving that the form was certainly introduced about this time. The celebrated St. Nicholas apostle spoon, sold at Christie's in 1903 for £690, is figured among the illustrations.

Under the heading of 'Salts,' Mr. Gardner gives a descriptive list of the best of those that are well known, and the enumeration is most careful and valuable. It is unfortunate that no salts of superlative merit were in either the present collection or that of the Burlington Fine Arts Club, for the salt of 1577 figured on Plate XLIV, belonging to Mr. Holms, and purchased for the large sum of £325 per oz., although of beautiful type, is somewhat coarse in execution.

The articles on stoneware jugs, Elizabethan tankards and standing cups, complete the first part of Section II. Of these jugs the West Malling and that belonging to Sir Samuel Montagu (Plate XLIX, Fig. 3) possess the most charming character; and the pair of covered cups of 1614, lent by the Earl of Ancaster (Plate LII), are rare in form and exquisite in their simplicity.

The second portion of English work is entitled the 'Stuart Period,' and here Mr. Gardner explains the causes that led to the destruction of the pre-existing plate and the birth of the new style; he also refers to the utter annihilation of the fine French silver that had been produced under the auspices of Louis XIV, and consigned by royal edict to the melting pot. We may therefore consider that the plate existing in England of this period best represents the style of its time, for not since the Restoration has any national convulsion occurred to entail its dispersion, such as the Reformation and Rebellion, or

in France the wars of Louis XIV and the Revolution. When writing of these times of trouble in England Mr. Gardner ingeniously suggests in reference to some of the well-known thin plate of Charles I: 'Their appearance seems coincident with the troubled times between 1634 and 1655, and it is remarkable that at no other period has any plate been so flimsily and crudely fashioned in England, and with such economy of metal.' But I think it is also likely that Renaissance feeling was at its last gasp, and that it was producing the same 'tinlike' decoration on plate, that is found in the Byzantine metal work; a decadence from a still higher classical school. The author calls attention to the beginning of the new style, which depended for its effect on the simplicity and solidity of its hammered workmanship; and gradually traces the evolution of severity of form, from the usurpation of Cromwell to the playful and licentious freedom of Charles II.

Under the heading of 'Decorative Jars and Vases' are introduced on Plate LXXVII two beakers of 1681, belonging to the duke of Rutland, which may give some idea of the luxurious manner in which the apartments of the rich were furnished; they probably served as flower vases, or as Mr. Gardner suggests, a garniture for the chimney piece. This pair stand 16½ inches high, are most rare in shape, and are decorated in an exceedingly beautiful manner with a border of acanthus top and bottom, and finely embossed cornucopia in scrolls. These beakers are an extremely rare form of English plate.

From these jars and vases the author passes to toilet services; and gives in illustration the beautiful service that belonged to Frances Stewart, duchess of Lennox. In reference to the discovery of this service by Mr. Baird, its present owner, Mr. Gardner omits to state that the duchess lived at Lennoxlove, and that the

## *A New Work on Old Silver*

service was found in an almost adjacent room to that in which the lady slept, where her bed still remains. An even more beautiful toilet service is that belonging to the duke of Devonshire (Plate LXXXI), made in Paris for Mary, daughter of James II, on the occasion of her marriage to William of Orange. The service consists of twenty-three pieces, and is well described by the author. The arms upon the glass and tray are those of Mary quartered with William. The difference between the rather finer lines and higher relief of this foreign work, is interesting to compare with that made in England at the same time, to which it bears such a close resemblance. The shape of the candlesticks would point to the date 1677 assigned to it by Mr. Gardner in his description, and not the date 1689 affixed to the illustration. Tankards, caudlecups, including the cup that formerly belonged to Samuel Pepys, and wine cisterns, are all well represented, and finally the author passes to Section III, which comprises the period from William and Mary to George IV, and deals with the plate of such well-known workers as Peter Harracke, David Willaume, Pierre Platel, and Paul Lamerie. In fact, the interest of the later plate seems inseparable from its maker, and it is only the few great makers that rise above the mass of their contemporary imitators.

In this section the author alludes to the very strong influence exercised over our plate by the settlement of so many of these French goldsmiths in England after the revocation of the Edict of Nantes, and suggests that the demand at that time became more concentrated upon the service of the table than mere decoration, thereby

leaving less opportunity for graceful form. Examples from Sir Samuel Montagu's well-known collection and other specimens illustrate this portion of the work.

During the first half of the eighteenth century all design became more meretricious, attracting by elaborate and fantastic detail rather than by simplicity of proportion and purity of line. The standing cup, which in earlier times had represented the highest point of goldsmith's craft, fell into comparative disuse, and the two-handled cup, of which the author gives some interesting and elaborate examples, took its place. The cup and cover, Plate CIV, belonging to Sir Charles Tennant, is a fine representation of this form.

It might be wished that Mr. Gardner had found space for more information on the subject of tea services, for what he records is of such interest; but it is unreasonable to expect enthusiasm on plate of this period from a writer who has so much at heart and who so fully appreciates the beautiful productions of the fifteenth, sixteenth, and seventeenth centuries.

A few good Georgian examples of pepper castors, cake baskets, sauce-boats, etc., complete this admirable catalogue.

It is delightful to recognize in this careful work of Mr. Gardner's an effort that represents the knowledge of many years; and it is a great relief to read a book on the subject of silver that is not, in schoolboy parlance, 'mugged up' in a few weeks. The book is produced in a fine manner, and the illustrations are, with a few exceptions, admirable in their effect. The possession of so pictorial a work of reference will be invaluable to collectors, and most pleasing to all those who open its pages.



STANDING CUP, GERMAN, EARLY  
SIXTEENTH CENTURY; IN THE  
COLLECTION OF LORD BATTER-  
SEA





FLAGON: DIANA SEATED ON A  
STAG, GERMAN, SIXTEENTH  
CENTURY; IN THE COLLECTION  
OF MR. J. PIERPONT MORGAN







ROSE-WATER DISH, ENGLISH,  
1579; IN THE COLLECTION OF  
THE DUKE OF RUTLAND, K.G.



# MINOR ENGLISH FURNITURE MAKERS OF THE EIGHTEENTH CENTURY

## ARTICLE III—INCE AND MAYHEW<sup>1</sup>

BY R. S. CLOUSTON

**E**NGLISH furniture of the eighteenth century is by no means an exception to the general rule applicable to other arts, that, for a proper understanding of the great men, a knowledge of their contemporaries is a necessity. This is particularly true as regards Ince and Mayhew, in fact it might be said that a thorough knowledge of Thomas Chippendale is impossible without a careful study of their designs. Many of these are of a very high order of merit; so high, indeed, that in several instances they may well be ranked with the very best, and it is not in any way in depreciation of them that I treat, first of all, of the relation between their publication and the third edition of the 'Director.'

Their book is entitled 'The Universal System of Household Furniture,' and the choice of the definite article, when the 'Director' was even more universal in scope, is the most arrogant part of the publication. The book is undated, and for this reason has been assigned to several different periods. Fortunately, however, the actual date can be ascertained with sufficient exactness by the titles and offices ascribed to the fourth duke of Marlborough, to whom they dedicate the book. The copy in the library at South Kensington states that he is, amongst other things, 'Lord Chamberlain of His Majesty's Household,' a post which he held during the greater part of 1762 and the beginning of 1763. In another copy which I have consulted this particular office is not mentioned, while in the later one it is an evident ad-

dition, the letters being printed instead of written, making it probable that the first few copies were issued immediately before the duke's appointment to the post early in 1762, and the rest directly afterwards.

One could scarcely dignify the copies (probably few in number) thus brought out as a first edition, because so far as either illustration or letterpress is concerned they are precisely similar, with the exception of this one correction and the numbering of the plates. There are ninety-five of these, many of them, as was customary at the time, containing several different objects; but in the earlier issue, though the 'explanation of the plates' given in the beginning of the book is arranged in the order in which they actually occur, only eleven of these plates are correctly numbered.

This is peculiarly interesting, because in the beginning of 1762 Thomas Chippendale also issued some early copies of the third edition of his 'Director,' where not only are there ten fewer plates than he afterwards incorporated in the work, but, the letterpress of an older edition being used, the descriptions do not tally with the illustrations. Another important fact with regard to Ince and Mayhew's book is that the plates are executed by Darly, who was also Thomas Chippendale's favourite engraver, but who, so far as his third edition is concerned, was employed only to a very limited extent.

It is evident, therefore, that both Ince and Mayhew and Chippendale must have been aware of each other's intentions, and the mistakes in each of their earliest issues point to the probability of a race between them as to who should be first on the market. I have always held that for

<sup>1</sup> For Articles I and II of this series see THE BURLINGTON MAGAZINE, Nos. XII and XIV, March and May, 1904.

## *Minor English Furniture Makers—Ince and Mayhew*

some reason or other the third edition of the 'Director' was both hurriedly produced and issued, but until, by the courtesy of Mr. Bernard Quaritch, I was given the opportunity of studying one of the earlier copies of 'Household Furniture' I could think of no adequate reason. Now it seems to me certain from the more accurate date fixed by this copy as well as from the evidences of haste in both books, that the preparation of Ince and Mayhew's folio volume was undoubtedly the cause.

The likeness between the books by no means stops here. A few of the actual plates might have been transposed without anyone being a whit the wiser, and it is more than merely worthy of remark that where such is the case both plates were engraved by Darly. I would refer the curious in such matters to Plates CLXXVI and CLXXXIV in the 'Director,' and Plate LXXV in 'Household Furniture.' In all of these there is a realistic treatment of trees, foliage, fruit, etc., which is similar to, yet at variance with, the style of Thomas Chippendale. A careful comparison of these plates points to the view which I have elsewhere strongly urged that, in the third edition of the 'Director,' we do not get the identity of Thomas Chippendale so much as the individuality of his engravers.

In 'Household Furniture,' Plate LXXV is signed by Ince, but there is almost as great a resemblance between Plate LX by Mayhew and No. XXXII of the 'Director.' More instances might be cited, but these will, I think, be found sufficiently conclusive proofs that, in the study of the publications of the period, the subject is rendered still more difficult by the fact that the engravers did not confine themselves to translation pure and simple.

Mayhew's inferiority to his partner was tacitly admitted even by himself. The name of the firm, as we find both from

the London Directory and Sheraton's list, was Mayhew and Ince; and though their names occur at the end of the dedication in this order, the title page has it Ince and Mayhew. By far the greater proportion of the plates are by Ince, who is also generally responsible for what is good in design. Mayhew was more successful in his treatment of the Chinese manner than in anything else. Some of his chairs in this style are very pleasantly and simply treated, but as a rule his drawings are both clumsy and *outré*, showing none of the lightness and daintiness of touch displayed by his partner.

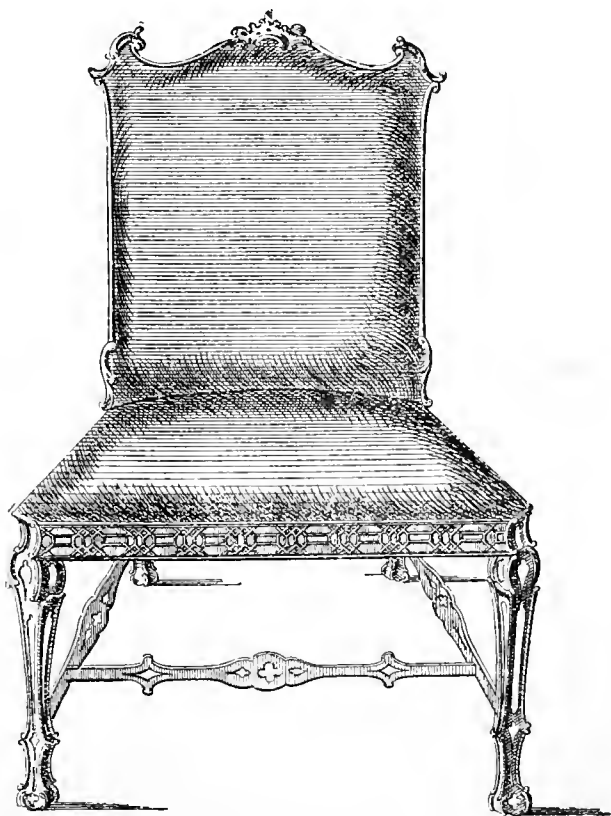
Another fact brought prominently into notice by the early copy mentioned is that the original intention of the authors was to publish a much larger volume, several of the plates bearing numbers up to 160, *i.e.*, sixty-five more than the number of plates eventually included. It seems curious that the designs should have been made and then thrown aside at the last moment. It may, of course, have been a question of cost both for paper and copperplate printing, but it appears to me to be more likely that they were designedly kept out for another purpose, an idea which I propose to examine more fully when treating of the publication by the Society of Upholsterers and Cabinet Makers.

If Ince's claim to high rank among the designers of the eighteenth century rested solely on the drawings he gives of chairs, exceptional merit could barely be claimed for him. Many years afterwards Sheraton speaks of the difficulty of finding a workman who was equally good in both chair-making and cabinet work. This would seem to be almost equally applicable to the designing of the articles mentioned, and to judge from their books, most of the designers of the eighteenth century seem to have thus specialized. There is no drawing of any piece of furniture, except chairs, which can be put down to Manwaring.

## *Minor English Furniture Makers—Ince and Mayhew*

Shearer and Casement give none; Lock and Adam very few, and these not up to the standard of their other work. The possible exceptions to this rule are the three men whose names are best known—Chippendale, Hepplewhite, and Sheraton—though there may well be two opinions as to whether they were equally successful in both branches of work. Chippendale and Hepplewhite are certainly better known as makers of chairs. With regard to the latter, the paucity of contemporaneous books on the subject leaves the matter in some doubt, but it must be evident to anyone who carefully studies the publications of the 'fifties' and 'sixties' that Chippendale in his day was unapproached as a maker of chairs. Manwaring should probably be placed second, if only from his originality of conception, but Ince does not approach either of them in this particular. What is good in his chairs may as a general rule be traced to Chippendale's influence. In fact, their fault is that they are ultra-Chippendale, though, from a misunderstanding of his model, almost all of them are more or less weak in the design of the backs. Ince had an unfortunate fondness for the looped pattern in vogue a quarter of a century before, which had been given up by Chippendale previous to the publication of the first edition of the 'Director.' Yet it is not so much his choice of design but his method of treatment which fails to satisfy. When Chippendale designed a chair-back he was usually as careful with regard to the spaces left between the splat and the side-rails as with the actual design of the splat itself. Ince, on the other hand, never seems to have fully appreciated the necessity for studying the spaces thus left, and occasionally, as in the third chair on Plate IX, the result could scarcely have been worse. On the other hand, even in his chairs, which I should be inclined to class roughly as

failures, there is, despite their likeness to Chippendale, a certain amount of individuality and daintiness of treatment which saves them from hopeless mediocrity. In the preface we are told that 'elegance should always be joined with a peculiar neatness,' and in his chairs it is evident that where this rule of design has not been studied, the text has been kept in mind. On the other hand, there are some characteristics in his chairs which are practically distinctive of the man. In one of Chippendale's 'French' chairs the top corners, instead of rising or being more or less rounded, as was his ordinary method in this style, are sharply cut off at an angle, but he only uses the form once and that in 1753. Ince employs it to a very considerable extent, not only in his French (*i.e.* stuffed-back) but in his parlour chairs, and there is throughout his work in these a distinct tendency to leave out or modify



No. 1. Back Stool from Plate LV in 'Household Furniture'

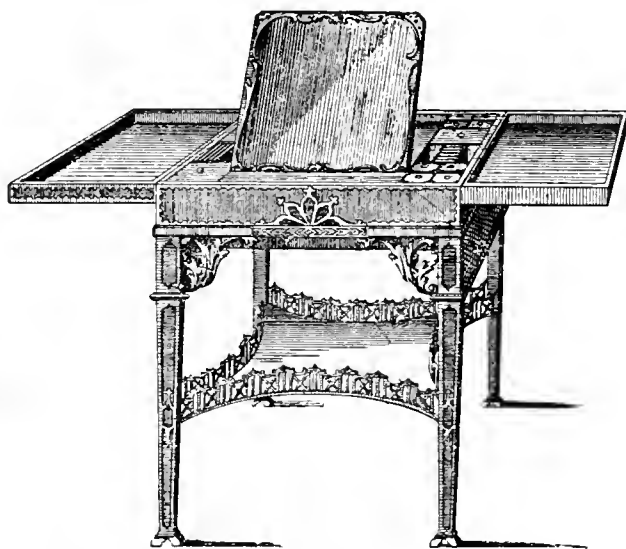
## Minor English Furniture Makers—Ince and Mayhew

the rise at the corners so distinctive of the Chippendale period proper. He may, in fact, be looked upon as the pioneer in the transition of the Chippendale shape to that of the Hepplewhite style, though his designs bear no resemblance to those of the later period, being simply modifications of existing forms. In one instance (Plate LV) he gives a design which not only to a certain extent exemplifies this point but appears to be a departure in another particular from established custom. Both Chippendale and other designers had for their gothic and Chinese chairs designed square legs with hollow centres, frets, in fact, pieced together. So far as publications go this idea had only been employed with legs of a square pattern till the time of Ince, who used it in another form and for another style of chair. In the 'back stool' illustrated (No. 1) it will be seen that the front legs have hollow centres, though from the confused style of the drawing it is difficult to say whether there are three or four of the supporting ridges. Four chairs appear on this plate, and as we are told that 'the last has been executed in burnished Gold, from the Plate, and covered with blue Damask,' it would seem probable that

up to the time of publication none of the others had actually been made. This is a difficulty in the study of 'Household Furniture' which is also found in the 'Director,' particularly in its third edition. Many of the engravings in both are frankly designs for furniture, not drawings of actual pieces.<sup>2</sup> This, however, rather emphasizes the fact of the newness of the idea, which is what the authors would have called 'elegant' in itself, and is not only in consonance with the wave of evolution which was tending to lightness but distinctly in advance of its time.

What seems to have been a similar deviation from established custom is seen in Ince's cluster-column legs. Cluster columns abound throughout the 'Director,' which has something like a dozen pieces of furniture in which they are used, more than half of these being bed pillars and the rest heavy pieces of furniture such as sideboard-tables, book-cases, etc. In all these instances, however, the column is solid; and, indeed, used as supports for massive articles, anything else would have been rather out of place.

The ordinary cluster-column legs which we find in actual pieces of furniture and which are invariably described as 'Chippendale' are seldom in one solid piece, being composed of three or more thin cylindrical supports joined together at intervals. I should be sorry to say that Thomas Chippendale never made one of these, but it is at least very doubtful. Throughout all his designs there runs first and foremost the love of the chisel. The perfectly round shape simply does not occur in his published designs, and though legs such as we are considering might be made by the use of the chisel alone without the assistance of the lathe, the feeling of the design when they are thus separated is at variance with



No. 2. Lady's Dressing-table from Plate XXXVIII in  
'Household Furniture'

<sup>2</sup> This treatment of wood was not by any means new, for Chippendale had applied it to candle-stands as far back as 1754 and probably before. It is simply its use on a chair leg which is worthy of remark.



## Minor English Furniture Makers—Ince and Mayhew

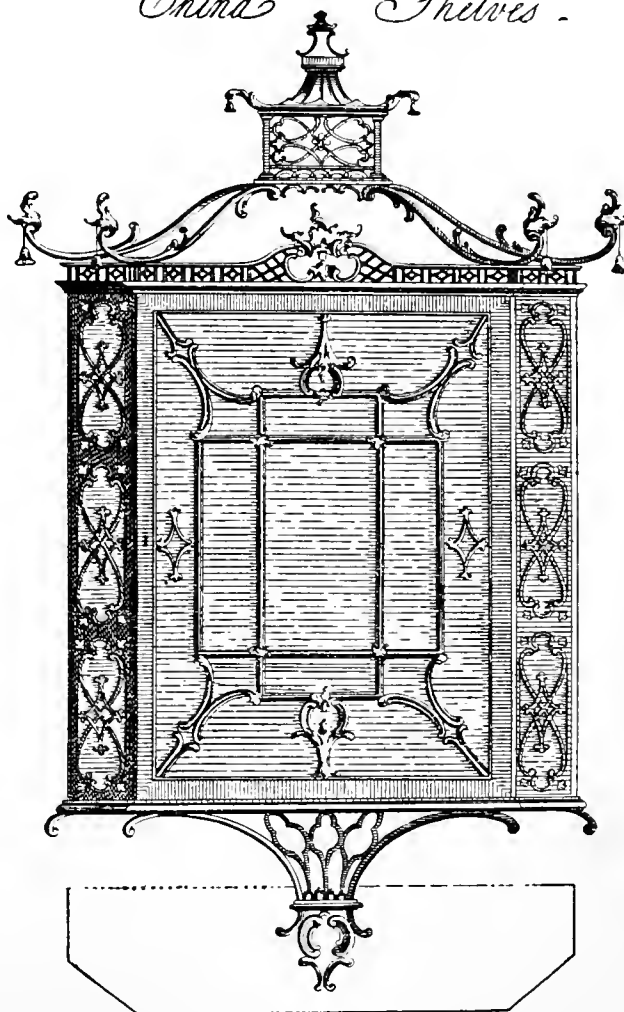
all the rest of the knowledge we possess concerning him. I cannot state it as a fact, because all the evidence on the point is of the negative order, but it is certainly my opinion that it is to Ince we owe this simple and beautiful device. In any case, he has at least the honour of being the first to publish a design of the kind. The lady's dressing-table on Plate XXXVIII, reproduced here, which possesses these separated cluster-column legs, is exceedingly dainty in design.

It is in pieces of furniture such as this that Ince is at his best; and it is a best which, of its kind, is exceedingly difficult to beat. All through the book there is an attempt at lightness which suggests that he catered more for the boudoirs of ladies than to please the ordinary male fancy. Sometimes he failed miserably. The two *ecoleurs* on Plate XLVII, for instance, have not one redeeming feature, but now and again, as in the dressing-table illustrated (No. 2), it is impossible to withhold from him both praise and admiration. The great reason why Ince has not met with the amount of appreciation he would seem to deserve from critics and writers on this period of furniture making, is in all probability his incapacity as a chair-maker. It is much easier to attain to a knowledge of the chairs of the eighteenth century than to that of most of the other articles of furniture, and this very greatly because of the well-marked changes in their design. A chair made in 1750 has scarcely one point in common with a chair of 1790, and each decade is so strongly influenced by the new ideas which were affecting furniture that he who runs may read. In numerous other directions the case is different. Both Chippendale and Ince and Mayhew have serpentine-fronted commodes differing from those of Shearer and Hepplewhite solely in ornamentation, whilst in some other heavy articles, such as bookcases, there is still greater similarity. It is probably on this

account that the great majority of amateurs of English eighteenth-century furniture specialize in chairs. A fine chair at Christie's will fetch a price out of all proportion to that of equally good pieces of most other classes of furniture.

'Household Furniture' is a rare and expensive book which few possess. It is not, I may remark, to be found even in the British Museum, and of the few lovers of the subject who are aware that a copy can be seen at South Kensington, probably nine out of every ten would carefully study the chairs and generalize the rest. It is not much to be wondered at, taking this

*China Shelves*



No. 3. China Shelves from 'Household Furniture'

## Minor English Furniture Makers—Ince and Mayhew

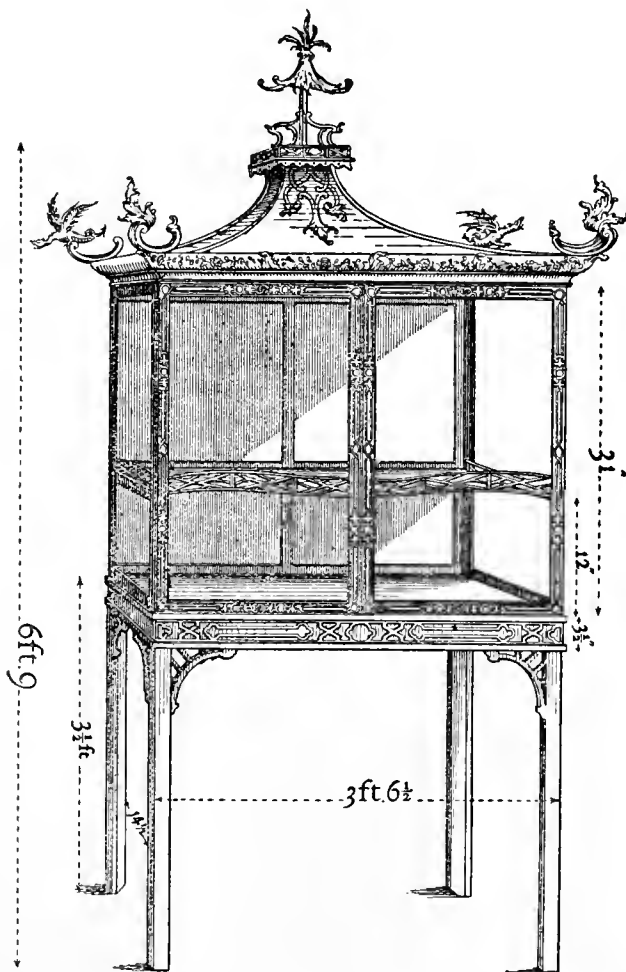
into account, that while most people know Ince and Mayhew by name their work has received so little real recent attention, though that they must have taken an exceedingly high place in the furniture art of their day is evident from a study of their book and from the effect that it had on later design. Chippendale's third edition, in which few of the new plates were really worthy of the man, had very little influence on succeeding cabinet-makers. He was, unfortunately, led by the reception given to Johnson's foolishly flamboyant illustrations into mistaking a transient phase for a new era, and the greater part of the additions were doomed to extinction before they had the chance of appearing as anything but engravings. Up to 1762, which was the

date of the third edition of the 'Director' and also (probably) that of 'Household Furniture,' Robert Adam had not asserted himself (or rather his individuality) in furniture, but just about this date he began to be a living factor in its design, and only what could mix appropriately with his work had a chance of living. It is therefore a matter of considerable importance and one reflecting the greatest honour on Ince, that, while Chippendale's new designs were the last of an ephemeral fashion, many of the new ideas in 'Household Furniture' were so far ahead of their time that they actually set the fashion for several years.

The 'Chinese taste' is strongly in evidence in many of the plates. In this style Ince left the chairs to his partner, while he confined himself to such objects as china shelves and cases, remarkable for their simplicity of treatment, which cannot be said for his partner's work in these articles.

The china shelf and the china case illustrated (Nos. 3 and 4) are both typical of Ince's treatment. The simplicity of the latter is preserved by the plain triangular leg which is probably another of his devices. The top is decorated by a piece of scroll work at the two front corners, while at the back are two wyverns, probably suggested in this style of design by the Chinese use of the dragon, but really purely heraldic. These are also used by other furniture makers, including Chippendale and Lock, but here they may have been added as a compliment to the duke of Marlborough, to whom the book is dedicated, one of the supporters of his coat of arms being a wyvern. A departure from custom is noticeable in the last six plates of the book, which comprise grates, fenders, railings, etc. These are not, like the rest, engraved in line, but are etched, probably, from the unformed state of much of the mechanism, by one of the authors.

*(To be continued.)*



No. 4. China Case from 'Household Furniture'



# DRAWINGS OF THE NORWICH SCHOOL AT THE BRITISH MUSEUM

BY LAURENCE BINYON

**T**WO years ago the bulk of the collection of Mr. James Reeve was purchased for the Trustees of the British Museum. The collection consists of drawings and etchings by artists of the Norwich school. The most important of the drawings thus acquired are now and for the autumn and winter will remain exhibited in the Print Room Gallery, where they have taken the place of the foreign drawings arranged in standard cases and on screens along the centre of the room. To make the representation of the Norwich school more complete, a few drawings from the collection already existing in the museum have been added, notably a large and spacious Crome (*The Hollow Road*), the two specimens of Stark, seven early water-colours by Cotman from the Dawson-Turner collection, and the interesting and vivid little portrait-sketch of Crome by Cotman.

When the Reeve collection was first purchased, there was an inclination among some to doubt if the acquisition of a collection of provincial art for the national museum was suitable or right. As a matter of fact the best of the Norwich school were less provincial, in any meaning of the word that matters, than the generality of the British school of the time. Examples of Stanfield, Roberts, Prout, Fielding, and other typical British water-colour painters happen to hang for the time being on the walls of this same gallery. And provincialism is just what makes the general level of these artists' work so insipid and discouraging. Masters of the surface-picturesque, they are never absorbed by elemental realities, and remain in a Victorian back-water of art, incapable for all their deftness and ability, of renewing the main

stream with any fresher of their own. To turn to the Cotmans is to appreciate a delightful contrast. Even in his least personal work, warped by the drudgery of his profession, there is always choice, intention, thought. In the finest drawings, where we feel that he was working for his own delight, there is the rare sense of creation. *Breaking the Clod*<sup>1</sup> is a work which sustains itself for beauty of mood and distinction of design even if we abandon a merely English standpoint and imagine it placed among the landscape masterpieces of Europe. Cotman could in his own time give no impetus to other artists, save to a few men working at Norwich who, like Thirtle, caught from him a fitful breadth and sense of style rare then in England. He was born untimely: the bent and genius of his age were all against his own natural passion for an art of design and colour in which light and shade, with the accidents and intricacies of nature, should be almost dispensed with. He had little interest in 'rendering' effects, surfaces, and moods of weather; his absorbing concern was to achieve a design of fortunate spaces and harmoniously coherent colour. Only in his early work is this aim apparent in its purity; constant pressure from without forced him in other directions, and compelled him to adapt his art more or less to the increasing naturalism of his age; but his native preference was never overcome, and conflicting with acquired and later elements in his art resulted often in discord and strangeness. *Breaking the Clod* is a peculiarly happy example because of its perfect balance; nature is more reverentially and sensitively treated than is usual with Cotman, but, as always, the first inspiring motive has been a beauty of design.

Only when reaction had come from the surfeit of naturalism, certain artists, weary

<sup>1</sup> Reproduced on Plate I, page 55.

## *Drawings of the Norwich School*

of flurried attempts to run Nature down and chase her into their corner, found in the newly-discovered art of Japan the charm of reticent spacing and of schemes of abstract colour. Cotman, without any such experience, had inborn in him the sense for these qualities. Had he had the support he would certainly be accorded now, how different would have been his fate! We might then have been able to accord him full recognition as one of the most original of all European landscape-painters. As it is, baffled, warped, and maimed as he was by tragic struggle, we can recognize at least a gift of the rarest order.

Crome is, I suppose, the only English painter of the first rank who chose to be a provincial, to live and work all his life in his native town. His provincialism has, it is true, been much exaggerated. He has been supposed to know nothing of the art of his time, little of the art of the past, and to have painted in complete isolation. As a matter of fact, he went regularly to London to see the Academy exhibition, and had an enthusiastic admiration for Turner; he saw the marvellous collection brought together by Napoleon from all Europe in the Louvre, and his own art was founded on the study of Wilson and of Gainsborough. When we turn to his pictures we find something of that affectionate fondness for certain actual places that Constable had in a stronger degree; but we find also an astonishing breadth, largeness and dignity of style, as well as an imagination for the elemental things of nature, which give his masterpieces rank among the grandest landscapes in the world. He was not, like Constable, a pioneer; he made no experiments; rather he closes a tradition. His subjects were, in the main, of the kind already painted by the Dutch

of the seventeenth century; but Crome brought to them a grander outlook, a more exalted mood, together with such lightness and felicity of brush as enabled him to transcend them all, Rembrandt alone excepted. Norfolk, indeed, has more in common with Holland than Crome has with the Dutch; for in his early pictures we find him painting with a sort of austerity combined with ease which suggests no master of Holland. He had learnt something from Gainsborough, more from Wilson; but he could not rest in the eighteenth-century conception of landscape; he must come to closer grip with things, and the greatest element in his art was all his own. When the last century has receded into calm, and its artists come to be judged more by their substantive worth than for the part they took in determining tendencies of the period, Crome with his few but noble masterpieces will be seen in his proper rank, a stronger and surer builder of great pictures than Constable or than any of the Frenchmen, for all their far greater mass and brilliance of production.

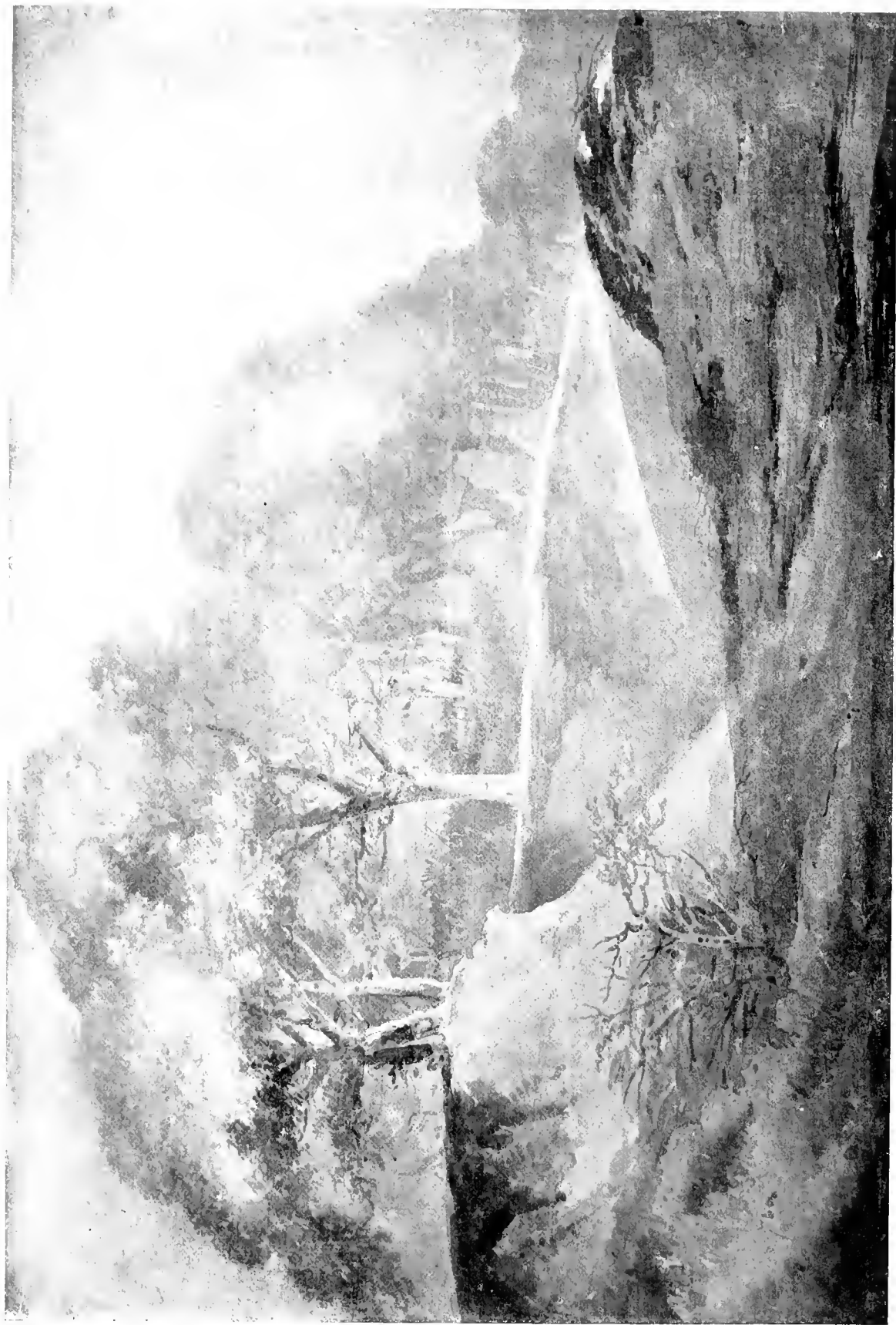
Crome made comparatively few drawings. Many water-colours are ascribed to him, but most are copies by pupils. There are four in the present exhibition, of which the *Hollow Road* is the finest, recalling the amplitude of the painter's work in oils. We have chosen to represent him rather by a study in Indian ink,<sup>2</sup> marked by all the qualities that appeal least to the lovers of 'picturesque bits,' with its foreground untouched-up and without 'interest,' its great air of solitude, but essentially a master's work in its disdain of obvious force, its absolute command of the tones desired, its modulated power of handling.

<sup>2</sup> Reproduced on Plate II, page 57.



BREAKING THE CLOD, BY J. S.  
COTMAN; FROM THE DRAWING  
IN THE BRITISH MUSEUM






BETWEEN ST. MARTIN'S GATES  
AND HILLEDON, BY JOHN  
CROME; FROM THE DRAWING  
IN THE BRITISH MUSEUM



## ITALIAN PICTURES IN SWEDEN

BY OSVALD SIRÉN

### PART II (*Conclusion*)—PICTURES OF THE VENETIAN SCHOOL<sup>1</sup>

S I have already said, the Venetian pictures form the majority of Italian works in Sweden. No doubt the greater part even of this group consists of works of minor painters, or copies of the works of the great masters whose names they doubtless bore when bought. But Venetian art is often distinguished, even in late moderately-gifted painters, by a certain vigour in the colour, which makes it more to our taste than, for instance, the late Roman or late Florentine art. Among the numerous imitations there are, moreover, some original works, and to those only I want to draw the reader's attention.

The earliest of them we find in the museum of the old town of Linköping, among the miscellaneous collection of pictures formerly belonging to Mr. C. A. Dahlgren of Stockholm. The picture<sup>2</sup> represents the Madonna with the Child, flanked on each side by two saints; all the figures in half-length. Mary wears a blue mantle, and behind her is suspended a green carpet. St. John, who stands reading a book, is dressed in a deep green mantle, and St. Peter, who stands beside him, wears his ordinary yellow garment. On the other side of the Madonna we see St. Clare, dressed in green, with the cross and Bible, and a younger female saint, without any attribute, in a red bodice. On both sides, in the background, we catch a glimpse of the blue sky.

From its composition and general characteristics the picture may be attributed to a third-class or fourth-class Venetian painter at the end of the fifteenth or the beginning of the sixteenth century. On closer examination we shall find the influence of Alvise Vivarini dominating, and we must therefore look for the painter of the picture

among the circle of his pupils. The composition with four saints symmetrically placed on each side of the Madonna is an Alviseque one which is not to be met with in the pupils of Giovanni Bellini, but often in Cima, Basaiti, and his close imitators. The type of the Virgin differs essentially from Bellini's Madonna type, which shows a finer oval and larger eyes, but resembles Basaiti's women-faces; for instance, the Madonna of the Agliardi collection in Bergamo, which is attributed to him.<sup>3</sup> The half-reclining posture of the Child in the arms of the Madonna is similar to that of the well-known picture belonging to Mr. Benson in London, which has been attributed with good reason to Basaiti. The St. Peter is almost identical with the old bishop in the picture of Basaiti's pupil Marco Pensabene in the Lochis Gallery in Bergamo (No. 168). The shape of St. Clare's hands and the long thin fingers, as well as the thumb that stands at the broadest possible distance from the forefinger, are characteristic of painters under Alvise's influence, and especially of Basaiti. Yet I do not want to say that Basaiti himself is the painter of this picture, for it is inferior in quality to most of Basaiti's authentic works. I am rather inclined to believe that it was executed by some minor painter who imitated Basaiti not without success.

Another little picture now in the national museum (No. 1,079; attributed to Carpaccio) also offers a good opportunity to observe how the traditions of Alvise's school affected the painters in the neighbourhood of Venice. It represents the Virgin in half-length, with the Child standing on a parapet, and is painted in green, black, and brown tones.<sup>4</sup> As the material of comparison which I have had at hand has been insufficient, it has been impossible to reach a definitive opinion as

<sup>1</sup> For Part I see *THE BURLINGTON MAGAZINE*, No. XVII, August 1904.

<sup>2</sup> Reproduced on page 63.

<sup>3</sup> Reproduced in the great catalogue of the Crespi Gallery in Milan (1900).

<sup>4</sup> Reproduced on page 63.



## *Pictures of the Venetian School in Sweden*

to its master, but it seems very probable that it was painted by one of Alvise's followers in Vicenza or Verona in the last years of the fifteenth century. Perhaps the illustration can give some student, more acquainted with the minor talents of the schools than I am, an idea of its painter.

Greater artistic value and more interest in all respects attach to a Venetian portrait<sup>5</sup> in Count Fredric Bonde's collection of pictures at Säfstaholm. It was the best of the twenty Italian pictures boasting great names, but for the most part of small artistic value, which were bought in 1828 by Count Gustav Trolle-Bonde, the aristocratic patron of art, from the Italian miniature painter and antiquary Domenico Bossi, who was then staying in Vienna. Without being beautiful in the strict sense, this noble manly face impresses one with deep sympathy; we are involuntarily touched by the searching look and the expression of energy and silent suffering that lingers on the closed, thin lips. There are but few Venetian portraits, except the works of Lorenzo Lotto, that possess such a nervous feeling in the attitude and expression as this painting.

The distinctly subjective character of this portrait led me some time ago to doubt the old attribution and to suggest a painter as pathetic as Giovan. Antonio Licinio. I am sorry to say that I cannot now speak from a recent impression, because Count Bonde has not opened his gallery to any student for three years. I have therefore to rely only on my memory and a poor photograph. It is in consequence with considerable hesitation that I now say that later studies of Titian's portraits have led me to the opinion that the Säfstaholm picture might possibly be a work by the great Cadore-master. It has at least in the photograph very much of the young Titian's spirit and style; but before giving my definite opinion on this portrait I hope to see it again.

<sup>5</sup> Reproduced on page 65.

If we compare it, for instance, with Titian's frescoes in the Scuola del Santo at Padua (painted in 1511) it seems to me that this attribution becomes probable. Especially I would point out as a subject for comparison the elderly man on the extreme left of the fresco that represents the Youth who cut off his own leg. This figure, which is apparently a portrait, shows both in its intrinsic and in its exterior qualities a close connexion with the portrait in Sweden. Another of Titian's earlier portraits which offers resemblances with our picture is the well-known Physician Parma in Vienna.

As to the execution of the portrait I cannot give from memory any general opinion, but I remember that only small parts of the face and the landscape were retouched, while the left hand showed a broad and strong brush closely resembling Titian. This picture is 82 cm. high by 69 cm. wide.

The same collection—which has been, as already mentioned, for three years inaccessible—contains, if my memory serves me, only one other Italian picture of value. It is a small canvas<sup>6</sup> on which, at my visit two years ago, I discovered the signature, before unknown: PAOLO CALIARI f. The impression I then got from the picture was that of a genuine work by Veronese, which through a careful cleaning would probably reveal itself in new splendour. The subject—The Presentation of Christ in the Temple—I never saw treated by Veronese himself in any greater composition, and his pupils' well-known representations of the motive are different from this picture. It has more in common with a composition such as Esther before Ahasuerus, in the Uffizi, attributed to Veronese. The execution is careful: the powerful red, blue and dark-green local tones of the different dresses, and the steel-blue hood of the priest still glimmer under the thick dirt that has been allowed to gather over the lovely little picture. (78 cm. high by 96 cm. wide.)

<sup>6</sup> Reproduced on page 69.



## *Pictures of the Venetian School in Sweden*

Another signed Venetian picture from the time of Veronese is to be seen in Stockholm, and belongs to the Dowager Countess Julia von Rosen. The picture<sup>7</sup> represents Jupiter and Io. The effeminate worldly Jupiter is sitting in the clouds—the loins only covered with green velvet drapery—with the nymph in his arms. She is wrapped in a very short half-open dress of bluish-green shining silk which has slipped down from one breast. Magnificent, shining and glimmering like gold, is the long wavy hair, framing the insipid, indolent face. Both figures lack all deeper passion and feeling, their expression is indifferent. Hence, the whole has a frivolous character which is not lessened by the presence of the jealous Juno, who rides spying across the clouds in her car, drawn by peacocks. The background consists of light grey clouds. In the lower left corner is the signature: O. PARIDIS BORDONO. (135 cm. high by 118 cm. wide.)

The picture is a splendid piece of decorative art, gleaming with sumptuous local tones. The composition shows close affinity with several of Paris Bordone's well-known pictures in London, Vienna, and Milan (Signor Crespi), and the drawing of the figures is, as usual with this master, distinguished by some stiffness and mannerism. The artistic productions of Paris Bordone on the whole seem to me to afford a striking instance of the power of a strong colour-technique to hide the lack of intelligent conception and independent personality.

In order that my list of notable Italian pictures in Sweden may not be called too incomplete, I must add a few words about some later works in the national museum.

No. 87. A Portrait of Titian as an old man with long white beard and yellow sunken face.<sup>8</sup> The picture is signed ·ORL· FIACO · VERO · F and also bears the following inscription: TICIANUS · VECELIUS ·

PICT-OR ET EQUES-VENTIS. It is, of course, not impossible that Orlando Fiacco of Verona may have had the opportunity of personally visiting Titian and fixing on the canvas the powerful head of the old master. The picture differs so greatly from other known portraits of Titian that we can hardly look upon it as a copy. It belonged to the collection of Queen Christina.

Nos. 133 and 132. Two characteristic works of Leandro Bassano. The former, of very large dimensions (432 cm. by 231 cm.), represents the feast of Anthony and Cleopatra. The rich and gay composition is executed with all the rustic force and pith that distinguishes the best works of Leandro Bassano, and special praise is due to the landscape in the background. The detailed signature is found in facsimile in the French catalogue of foreign masters in the national museum. The other picture by Bassano shows us St. Anne instructing the little Mary in book-knowledge. It is painted *à pastoso* and gleaming with a genuine Bassanesque emerald green and black.

No. 149. A three-quarter-length portrait of a young man in a black mantle, supposed to be a certain G. Pesaro. It is ascribed to Jacopo Tintoretto, but the execution seems rather to indicate the hand of his son Domenico. Another of Domenico Tintoretto's works is to be found in the museum of Linköping. It is a large picture representing a lady at her toilet, but—I am sorry to say—is almost spoiled owing to a gross repaint.

The last great Venetian painter, Giovanni Battista Tiepolo, was once very near coming to Stockholm for the purpose of painting ceilings in the royal palace. Count Carl Gustav Tessin, in the autumn of 1735, went to Vienna and Venice in order to engage some able painter for executing the decorative work in the newly-built royal palace. He then entered into negotiations with Tiepolo, who

<sup>7</sup> Reproduced on page 67.

<sup>8</sup> Reproduced on page 65.

## *Pictures of the Venetian School in Sweden*

was at that time only a provincial celebrity, not the far-famed artist that he gradually became. Tessin was very eager to induce Tiepolo to come to Stockholm, and a lengthy correspondence was carried on between the count, the great connoisseur, and the government in Stockholm. The result was, however, an inestimable loss to Sweden—the scheme came to nothing because the authorities refused to comply with the in no wise unreasonable demands of Tiepolo.<sup>9</sup>

On his journey, however, Tessin took the opportunity of acquiring works by contemporary Venetian painters, and above all, by Tiepolo. Several of these pictures (which he mentioned in a letter), such as works by Cimaroli, Nogari, Polazzo, Brustaloni, Pittoni, etc., very probably possessed no lasting artistic value, and thus we need not regret that they have disappeared without leaving any traces. More to be regretted is the loss of Piazzetta's six pastel-heads. A large and splendid landscape by Canaletto, purchased on the same occasion, is however, preserved in the national museum (No. 49). At least two sketches by Giovanni Battista Tiepolo were sent home by Tessin, viz., *The Beheading of St. John the Baptist*—a study for one of the paintings in the Colleoni chapel in Bergamo (at present in the national museum in Stockholm, No. 188), and a *Danaë* (now in the possession of Mr. P. Swartz in Norrköping). It is not improbable that it was Tessin who purchased the two other works by Tiepolo, now in Swedish collections—*The Feast of Anthony and Cleopatra*, a sketch for a fresco in the Labia palace in Venice<sup>10</sup> (belonging to the university of Stockholm collection at Heleneborg), and the beautiful sketch for *The Chastity of Scipio* in the Cardellina

villa at Montecchio (national museum, Stockholm, No. 191).

All these works by G. B. Tiepolo are, it is true, of small dimensions (measures varying from 40 to 80 cm., height and breadth), but they possess a boldness in the colour-scheme and an improviser's freshness of conception that are lacking in many of Tiepolo's larger works.

Light and charming as the haze of a spring evening is the mother-of-pearl gleam on the sketches for *The Beheading of John the Baptist* and *The Feast of Anthony and Cleopatra*. Considerably heavier and redder in tone are two other sketches in the national museum which still bear the name of G. B. Tiepolo, although they have been attributed, for good reasons, by the German art-critic Sack, to Domenico Tiepolo, an opinion that I feel inclined to support. One of the pictures represents *The Adoration of the Shepherds*; the other, *The Presentation of Christ in the Temple*. Not only in their reddish-brown tones, but also in a coarser manner of painting and in the absence of his wonderful power of modelling in colour almost without shades, do they differ from the elder Tiepolo's works.

The remainder of the pictures in private or public Swedish collections of Italian paintings are, as far as I know, of such small value that I do not think I could reckon upon any foreign reader's interest in them. I will therefore close my list, hoping to have the opportunity, at another time, to treat another group of Italian Renaissance works in Sweden, namely, the drawings, which are of incomparably greater value than our few pictures.

Since this was written the national museum has bought from Italy an interesting *Pietà* by Sodoma. It is painted in green tones and seems to be from the period of the master's second stay in Lombardy.

<sup>9</sup> I refer the interested reader, who may desire to look closer into these negotiations, to my work '*Dessins et Tableaux de la Renaissance italienne dans les collections de Suède*,' where I have reprinted Tessin's correspondence.

<sup>10</sup> Reproduced on page 69.

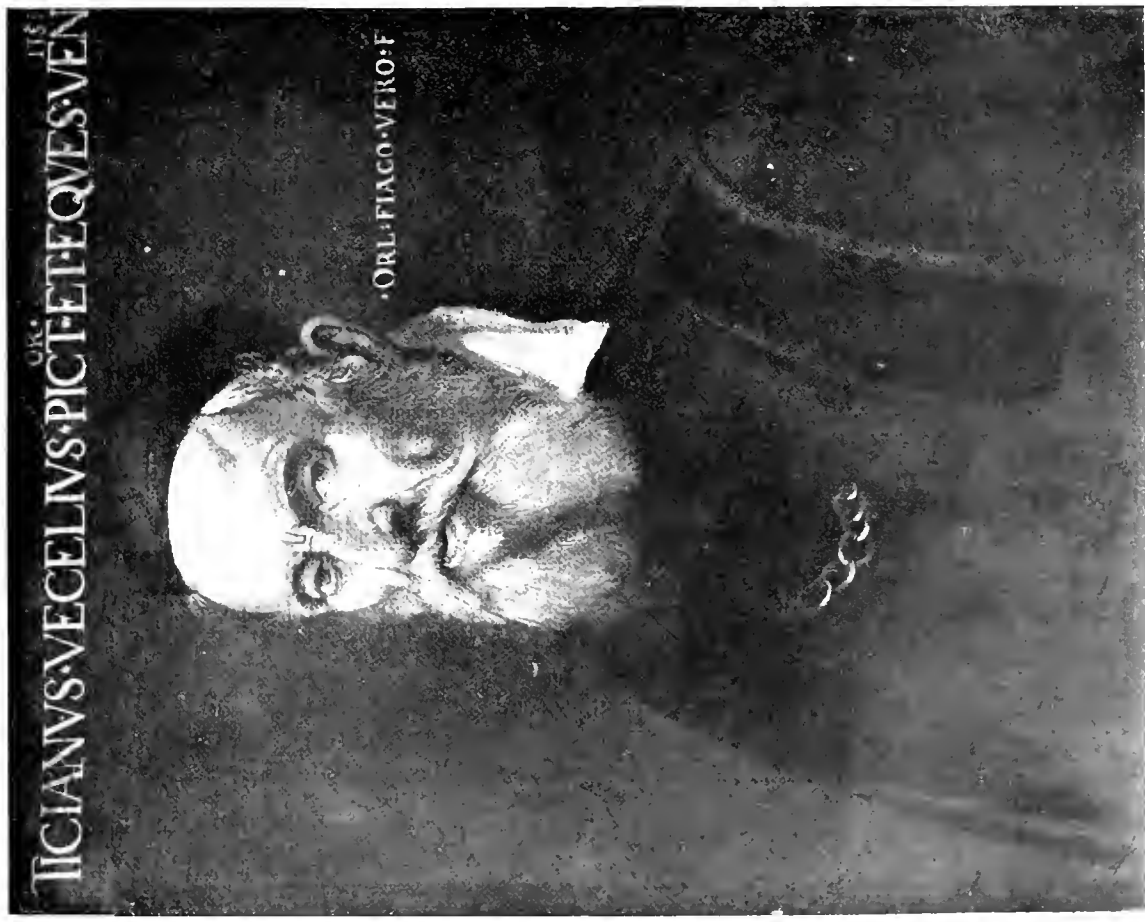


MADONNA AND CHILD, BY A PAINTER OF THE SCHOOL OF ALVISE VIVARINI; IN THE NATIONAL MUSEUM, STOCKHOLM



MADONNA AND CHILD WITH SS. JOHN, PETER, CLARE, AND ANOTHER; BY A PAINTER OF THE SCHOOL OF MARCO BASAITI; IN THE ÖSTERGÖTLANDS MUSEUM, LINÖPING





PORTRAIT OF TITIAN BY ORLANDO FIACCO, IN THE NATIONAL MUSEUM, STOCKHOLM



PORTRAIT OF CLEMENT VIII BY TITIAN, IN THE COLLECTION OF THE COLLEGE OF CLERGY, SANTI SPIRITO





JUPITER AND IO, BY PARIS BORDONE; IN THE COLLECTION OF THE COUNTESS J VON ROSEN, STOCKHOLM







THE FEAST OF ANTONIO AND CLEOPATRA, BY GIOVANNI BATTISTA TIEPOLO; IN THE HELENEBERG MUSEUM, STOCKHOLM



THE PRESENTATION IN THE TEMPLE, BY PAOLO VERONESE; IN THE COLLECTION OF THE COUNT BONDE, SÄFSTAHOLOM



## THE PAST SEASON—ITS SALES AND TENDENCIES

**T**HE season of 1904 is now a thing of the past, and we may look back and summarize its effects and tendencies upon art both of the past and present. Ever since the middle of last year the prospect has steadily grown darker for both the collector and dealer, in every European country and in America, as an evidently well-informed writer pointed out in *THE BURLINGTON MAGAZINE* last July.

The present year opened badly, money was tight, public funds were low, and the commercial outlook was even worse than it had been. It was soon evident we were in for a bad season. The wealthy classes of England will, however, sustain a certain luxury of life even under the most depressing conditions. Entertaining, feasting, racing and amusements were still as flourishing as ever, but little money was available for the acquisition of art objects.

It was, however, early noised abroad that many of the Americans had weathered the storm, and it was considered quite possible that they would be not indisposed to buy when they again came to Europe. The encouragement which this hope gave the dealers was responsible for many of the large prices which have been given during the season. Whenever an important object was put up for sale dealers competed eagerly against one another to become its possessor. So extraordinary were some of the sums thus realized that it would seem that no margin at all was left for profit. But it must be remembered that the purchasers of these high-priced objects have got the measure of the market for which they are catering. The greater the sum they are obliged to pay, the more their client esteems the object and the greater profit it will yield them. So that in many cases they are actually disappointed when the opposing bidders cease. Thus many of the apparently extravagant prices which the season has yielded cannot be utilized in appraising the value of kindred objects.

So far as pictures are concerned, no collection of supreme importance has been dispersed. There have been good pictures here and there, and when they have chanced to be by fashionable masters high prices have been obtained. But no comparison between the relative esteem with which collectors have regarded the works of old and modern masters has been possible. Both have been under a cloud from the absence of the buyers upon whose purchases such a comparison is usually founded. But it may safely be said that nothing has occurred which has disturbed the verdict of the past few years. The works of the English portrait painters still retain their hold. Gainsborough has held the lead all the way, in fact the price of 12,100 guineas which was paid for his

portrait of the duchess of Gloucester at the sale of the duke of Cambridge's pictures is an auction record as far as this master is concerned. The price has been exceeded only once for any single picture in a London auction room—the portrait of Lady Louisa Manners, by Hoppner, which realized 14,050 guineas at Robinson and Fisher's, in 1901. Both the circumstances and the works can be well compared. Each produced a price quite disproportionate to its merits, and was the result of transatlantic competition or hope of it. Although the quality of the painting was superior in the Gainsborough, as one would naturally expect, yet the Hoppner was the better known and more attractive picture. But both portray women beyond that period of youthful freshness which induced the earlier collectors to pay large sums for the possession of female portraits. As we have said the Gainsborough was a far greater artistic achievement than the Hoppner, and consequently was cheaper. But this is not saying that it was not sold far above its value, for the Hoppner was in our opinion one of the dearest pictures ever sold in London.

The Duchess of Gloucester, however, is not a portrait which many would care to have upon their walls. She is aristocratic and haughty rather than of pleasing mien, and an ordinary portrait painter would not have been able to produce a picture of her which would have impelled a second glance; one instinctively felt when standing before this picture what a superb work would have resulted had Gainsborough had a model with whom he was more in sympathy, when in such a mood.

At the same sale occurred the most beautiful Romney which has been offered this year—the portrait of Princess Sophia Matilda of Gloucester. The painting of the head here showed the master at his best, and if the remainder of the picture was handled with that superficiality which places Romney at once below Reynolds, Gainsborough, or Raeburn, it only made it the more characteristic. As it produced only £4,305 it must be regarded as one of the cheapest pictures sold during the season.

A great deal of interest was attached to a fine early example of Sir Thomas Lawrence which occurred at the sale on June 25. It was a portrait of Miss Juliana Copley, who married, in 1789, Sir Charles Watson, whose descendant was now selling. The price of 2,400 guineas which it produced has been erroneously described as a record for the master. Certainly it beats the 2,250 guineas which the superb full-length Miss Farren fetched at the Cholmondeley sale in 1897. But a portrait of a lady appeared two years later wrongly catalogued as by Reynolds, which was certainly the work of Lawrence, and produced 2,800 guineas, and this figure still remains unbeaten. These were quite the most interesting portraits which have appeared.

## *The Past Season—Its Sales and Tendencies*

Of the landscapes, one example of supreme importance, and hitherto comparatively unknown, occurred at the Huth sale. The superb John Crome of his mature period, representing a view at St. Martin's at Oak, at the back of the New Mills at Norwich, attracted the attention of all admirers of our great English painter. The price of 1,900 guineas at which it changed hands was very good as prices for works by Crome go, but quite small when compared with figures which are cheerfully paid for even second-rate Constables.

The *pendant*—a moonlight scene representing a view on a river, with a town, probably Yarmouth, in the distance—was also ascribed to John Crome, but in reality is a work of his son, John Berney Crome; it called forth a fair amount of competition, but the large figure of 950 guineas would have been ample to pay for it had it been by the senior Crome.

The season will be remembered also by the sale, on July 7, of the six pictures by George Morland representing the story of Lætitia. All except one—*Domestic Happiness*—had previously figured at Christie's, for in 1853, upon the dispersal of the Jolly collection, they fetched 225 guineas. These were exhibited at Burlington House in 1881, and subsequently their late owner added *Domestic Happiness* to the set. As paintings they were of Morland's best period, and were important and characteristic examples; but in spite of many delicate and delicious passages, it could not but be felt when contemplating them what a sentimentalist Morland was when playing the moralist, and one longed for the satirical brutality of Hogarth.

But Morland is not too well represented in the national collection, and we have nothing by him of this kind. It was hoped, therefore, that the nation would be represented at the sale. Such, however, was not the case, and we think wisely so in view of the £5,880 at which they were sold. It was known that a large price would be obtained, but few were prepared for such a sum as this.

But interesting as the picture sales have been, they have been eclipsed by those devoted to miscellaneous objects of art. It is a long time, for instance, since such a notable dispersal took place as that of the collection of the late Mr. C. H. T. Hawkins. Many years had been occupied in bringing it together, and it is said that a sum of over £10,000 was annually expended by the late owner. The great bulk of the objects were of eighteenth-century French origin, and such things as belonged to other and greater epochs of art were there rather by accident than by design. Pretty and dainty things were there in any quantity, and it was obvious that such had appealed to their collector rather than more meritorious, if austerer works. At the same time it was a large and rambling collection, and when one had exhaustively examined everything, a feeling crept up that the

late owner had no fixed idea in view in bringing it together. It was not even thoroughly representative of French eighteenth-century art, although most of the objects were of this century and nationality; for there were few fine pictures—the Watteau was good but not exceptional—and no adequate representation of French furniture and tapestry, which constitute such an indispensable adjunct for the worthy display of such things as were to be found in the collection. Snuff boxes appeared chiefly to have appealed to the taste of Mr. Hawkins, and of these few greater assemblages have been seen at Christie's.

So many indeed were there, that it was considered advisable to divide the sale into three portions, and thus give purchasers breathing time. But even then fears were expressed that the market would be flooded and prices tumble in consequence, particularly as the whole sale had to be completed during a period of acute depression. Still prices ruled high throughout, the highest being paid as a speculation in view of the large American buyers upon whose purchasing the hopes of many were concentrated. The less important specimens have been chiefly bought and held in anticipation of better times by dealers all over the world.

All records, as far as regards snuff-boxes, were broken for a Louis XV box, decorated with chiselling and enamels, the upper one signed Hamelin and dated 1758. For this the extraordinary sum of £6,400 was paid. It is to be wondered where the collector will be found who will pay a profit upon this price, which is in itself a fair ransom for a Rembrandt or a Velasquez, a Michelangelo or a Donatello.

The full magnitude of this sum will be realized when it is remembered that £3,350, paid six years ago, for a snuff-box, also of the period of Louis XV, was hitherto the largest price paid at public auction. The present sale having been chronicled by the press of all countries, we shall be surprised if a number are not offered for sale, but we have our doubts whether, if an equal specimen was submitted to-morrow, anything approaching this price would again be attained.

Among those lots which we have previously designated as the accidents of the collection, was an exquisite miniature, undoubtedly the work of Hans Holbein. It was catalogued as a portrait of Frances Howard, duchess of Norfolk, but that there was no duchess of Norfolk of this name in Holbein's time has been noticed by Mr. Richard R. Holmes in the July number of *THE BURLINGTON MAGAZINE*, and until some further evidence has been produced, it must be considered as a portrait of a lady unknown. It sold for £2,750, a by no means excessive price to pay for such a beautiful rarity.

The Greek bronze relief *répoussé* from the cover of a mirror case, representing a scene between

## *The Past Season—Its Sales and Tendencies*

Venus and Anchises on Mount Ida was another item of exceptional interest. It was found near Paramythia in Epirus, at the same place as the bronzes in the British Museum which originally belonged to Mr. Payne Knight. There were a few defective portions which had been restored in wax by Flaxman. Here we had a work of a kind but little affected in value by the caprices of fashion. The collector who would give a fabulous sum for a snuff-box, would hardly be found amongst the competitors for such a work, and the absence of such accounts for the comparatively small sum of £2,250 realized for it.

The Hawkins Sale produced a total of £186,010 10s. 6d. for 2,970 lots, which gives an average of £62 12s. 9d., on the whole a very satisfactory result.

In Paris much the same story has been told. Many sales, at least two of the first order—those of Rougier and Gaillard—have been held, and yet buyers have been few and not over eager. At the same time values have been kept up fairly well by the dealers, many of whom now hold far more stock than they care about. It must not be forgotten, however, that little comparison can be made between Paris and any other city as far as regards the market in objects of art. In the first place France, being in a great measure a self-contained country, never suffers so much as her neighbours from a commercial depression which does not affect herself, neither does she benefit in so great a measure from a phenomenal wave of prosperity. Then nearly every Frenchman of any education at all has a taste for art and is a collector in proportion to his means. As a consequence there is always a certain amount of business transacted in Paris, even when absolute stagnation exists elsewhere.

Still, in spite of all this, the Parisian dealers speak of the past season as the worst they have experienced for many years. At the same time the big sales have been well attended, and for the important lots the trade had a hard struggle with the museums and private collectors. The sale of the collection of the late Monsieur Emile Gaillard attracted attention throughout Europe. The splendid hotel on the Place Malesherbes was furnished in a manner which demonstrated the exquisite taste of its late possessor. Everything was in keeping, and, whilst all traces of overcrowding were absent, the multitude of fine things it contained was extraordinary. With the exception of a few objects of the greatest rarity and importance, for which competition was very severe, good but by no means excessive prices were obtained. The authorities of the Louvre were competitors for the superb Virgin and Child in

stone, one of the finest examples of the art of Burgundy of the first half of the fifteenth century, and one of the best known pieces in the collection. They were unsuccessful, however, the piece passing into the collection of a French collector for 32,000 fr.

Then the beautiful Entombment, a relief in terra cotta, enamelled in a manner which reminds one forcibly of the della Robbias, was as fine an example of the art of Faenza as could be wished for. It was not surprising to see it produce 42,000 fr.

But the American collectors who arrived in May and June, and upon whose purchasing so much depended, quite failed to satisfy the hopes of those who had so eagerly awaited them. Some small amount of business was done by a few dealers, but even they have expressed themselves as disappointed. The truth is that American collections are becoming full, and for this reason Americans are no longer such wholesale purchasers as hitherto. They are more fastidious in their taste, and it has been found that there are prices too great even for an American to pay.

The net result of the season has been that the dealers are left with their hands fairly full of objects which have cost them large sums, and there is no immediate prospect of relief. Rather the contrary; they are faced with a recurrence of the sales towards the end of the year, and important things are bound to appear here and there. But he would indeed be a sanguine man who would dare prophesy better times by then.

Such a crisis as has been reached generally eliminates a certain number of collectors, and when the corner has been turned, many of them will not begin again. Their places are taken by others whom the new order has produced.

But it is doubtful whether these new-comers will pay the inflated prices which the enthusiasm of of their predecessors had created. They may prefer to direct their operations into new channels—in a word we may have a change of fashion. There are already indications that the early painters of Flanders, Germany, and France, will be increasingly sought after. The appetite of European collectors has been whetted by some noteworthy exhibitions of their works recently, and whenever things do turn for the better, fine works of the primitive masters are likely to sell for large sums.

For all interested in the financial side of modern art the season of 1904 has been very black. The works of contemporary masters have been quite under a cloud—not because they are viewed with disfavour, but because the people who usually support them have not had the money to continue to do so this year.

## ❧ NOTES ON VARIOUS WORKS OF ART ❧

### A DRAWING OF THE SCHOOL OF CARPACCIO IN THE COLLECTION OF THE DUKE OF DEVONSHIRE

By the courtesy of Messrs. Duckworth we reproduce on the opposite page another drawing from the duke of Devonshire's collection. According to the late Mr. Strong, the artist evidently had the work of Gentile Bellini and Carpaccio in view, but the main interest of the drawing resides in the fact that Rembrandt himself did not disdain to copy it. Rembrandt's copy, now in the possession of Mr. Fairfax Murray, is reproduced in Vol. 15 of the *Fahrbuch*. Except for one or two details such as the seated figure in the left foreground, the work seems to have all Carpaccio's characteristics. The figure of the preacher, for instance, taken by itself, would certainly be given to Carpaccio himself, to whom it is not impossible that the drawing may finally be ascribed.

### A PORTRAIT BY JOHANN ZOFFANY IN THE COLLECTION OF LORD ABERDARE<sup>1</sup>

THE difficulty of determining the authorship of many portraits painted during the eighteenth century is so great that no apology is needed for reproducing this excellent and somewhat unusual specimen of the art of Zoffany, which was recently exhibited by Messrs. Claude and Trevelyan, of the Carlton galleries, and has now passed into the possession of Lord Aberdare. The figures show all that precise craftsmanship which makes Zoffany, at his best, a master of no mean accomplishment. The open-air setting is, however, uncommon, and the skilful treatment of the landscape indicates that in this respect he came near to several other British masters whose names are more familiar than his to owners of family portraits. The precise treatment of the foliage is, perhaps, the mark of Zoffany's style which can most readily be kept in mind as a touchstone for similar paintings.

<sup>1</sup> Plate I, p. 77.

### ST. JEROME, A DRAWING BY ALBRECHT ALTDORFER<sup>2</sup>

A CHARACTERISTIC specimen of Altdorfer's work has recently been acquired by the British Museum. It is a pen-and-ink drawing of St. Jerome in penitence, on a prepared ground of a light blue verging on green, with the high lights and the artist's monogram added in white. This technique was in common use among German artists of that time, but the pale tint of the ground is unusual; brown, red, green, and violet occur more frequently than blue. The choice of such a colour is peculiarly happy in a drawing where the landscape interest predominates; the blue and white enhance the sense of light and air which Altdorfer's free touch and original composition convey. The gaunt and ragged fir, the pollard willow trunk, the steep pitched roof of a tower, leaning a little to one side, are favourite motives in the landscape of the Bavarian master. St. Jerome's head is neatly drawn, but lacks power; his hands are clumsy. The preservation of the drawing is very fair, in spite of folds and stains. Its date may be about 1510 to 1515. C. D.

### CONTEMPLATION, BY SIR JOSHUA REYNOLDS; IN THE COLLECTION OF THE EARL OF NORMANTON<sup>3</sup>

IN THE BURLINGTON MAGAZINE for July 1903 (No. V), pp. 217, 218, an account will be found of this beautiful picture, in which the lively Miss Falconer (afterwards the Hon. Mrs. Stanhope) appears in a mood of unaccustomed quiet. Its most noticeable artistic feature perhaps, apart from the fact that it is painted on an old Japanese panel, is the subordination of all detail in the accessories. By a deliberate looseness of execution in the dress and the landscape the whole figure appears bathed in the misty moonlight, and the eye is attracted only by the sitter's head, on which Reynolds has lavished his most tender science, allowing its fairness to be relieved only by a single loop of dark hair.

<sup>2</sup> Plate I, p. 77.

<sup>3</sup> Plate II, p. 79.

## ❧ BIBLIOGRAPHY ❧

### PAINTING

LES ORIGINES DE LA PEINTURE À L'HUILE.  
By Charles Dalbon. Paris: Perrin et Cie. 3 fr.

IT is a pity that this book cannot be said to supply the really authoritative manual on the rise of oil-painting which we need. But although few positive inaccuracies can be pointed out, the argument is too loosely stated and the matter presents too many shortcomings to allow of its being more than a well-written and very readable condensation from other more bulky and less well-arranged works, principally Sir Charles Eastlake's 'Materials for a History of Oil-Painting.' For

there is little added to, though much is omitted from, the facts and reasonings supplied by this work. The principal addition is a fuller and interesting series of thirteenth to fifteenth century notices in castle and cathedral archives of oil and varnish supplied to artists and craftsmen for their decorative work.

The principal omission of the book is the absence of serious practical purpose. Eastlake used every endeavour to wring from his documents the secret of the technique: why and how at a certain period oil-painting, which had clearly existed for centuries already, suddenly acquired not only beauty but the durability which has made





ST. MARK PREACHING, FROM THE DRAWING BY AN ARTIST OF THE SCHOOL OF CARPACCIO, IN THE COLLECTION OF THE DUKE OF DEVONSHIRE, K.C.







PORTRAIT BY JOHANN ZOFFANY, IN THE POSSESSION OF THE LORD ABERDARE



ST. JEROME, A DRAWING BY ALBRECHT ALTENDORFER, RECENTLY ACQUIRED BY THE BRITISH MUSEUM





CONTEMPLATION (PORTRAIT OF  
MISS FALCONER, AFTERWARDS  
THE HON. MRS. STANHOPE), BY  
SIR JOSHUA REYNOLDS; IN THE  
COLLECTION OF THE EARL OF  
NORMANTON



## Bibliography

early fifteenth-century pictures last unimpaired to our time, the earlier work having disappeared. Eastlake's work is a mine of information on the stages of the development of the methods employed in purifying oil and making varnish, and on the nature and protective properties of the resins employed in their manufacture. It is there argued conclusively that the secret lay in the incorporation of a protecting varnish with the pigments, and considerable progress was made in the direction of deciding what that varnish must have been. Taking as a foundation Eastlake's documentary evidence, especially a recipe he found in De Ketham's MS. in the British Museum, Dr. A. P. Laurie carried out a series of very conclusive experiments in the chemical properties of oils and resins. He entirely confirms Eastlake's conclusions that the incorporation of varnish with the paint together with perfect preparation of the oil constitute the 'secret.' But he insists that the varnish must have certain properties which Eastlake's simple amber varnish would not possess, but which would be supplied by an unnoticed ingredient in De Ketham's recipe (Cantor Lectures).

While endorsing the varnish theory, M. Dalbon seems to find all varnishes indifferently good, nor does he say anything to show that he is familiar with the objects sought in the purification of oil and the means used. Let us hope that his forthcoming work on technique will be more scientific.

If this book is intended to be merely a little historical synopsis of documentary notices to prove the locality and date of the origin of the new painting, the original material might have been handled to much better purpose. Some light is thrown on the unexplained appearance of oil as a familiar medium in mediaeval MSS. by the admirable work, apparently unknown to M. Dalbon, of his able compatriot, M. Berthelot ('Histoire de la Chimie du Moyen Âge'). The latter in the course of his alchemical researches has linked the earlier art treatises to one another and to classical antiquity, beginning with the Leyden papyrus (fourth century), some of whose recipes occur in the Lucca MS. of the eighth century, which in its turn forms about half the bulk of our Mappae Clavicula (twelfth century); this last being by its more mediaeval other half joined on to the group of which the *Schedula* of Theophilus is the most important. From the Lucca MS., by way of the papyrus, to Pliny is not too far for our imagination to bridge over, and the oils, varnishes, and wax of this MS. suggest the idea that mediaeval oil-painting was not improbably a descendant of the decorative painting of the *Historia Naturalis*, where wax was used as a medium tempered with resin or oil. Wax not being easily obtainable in northern countries may have been omitted by degrees, leaving only the oil and colours.

Another point of interest passed over by M.

Dalbon is suggested by the fact that the two old treatises that contain really important notices on oil-painting, the *Schedula* of Theophilus (early twelfth century) and the Strasburg MS. (early fifteenth century), were both in all probability written in Westphalia, which may indicate that the improved method was first discovered and practised there. The Strasburg MS. contains the earliest known recipe for making a thoroughly satisfactory drying oil, and the first instance of the actual incorporation of varnish with the pigments. With regard to the varnish used for this purpose there was probably diversity and experimenting. Hubert van Eyck's varnish medium was thicker than John's, and had a more glassy surface and fracture. Other early Flemish pictures have the same resplendent varnish, but John van Eyck's more limpid and thinner medium finally prevailed.

There are a few mistakes which need correcting. John van Eyck died in 1441, not 1440. No record exists in the debtors' prison at Florence that Cennino was ever imprisoned there. The handwriting of the Lucca MS., dated by M. Dalbon as before the tenth century, is of about the year 800 A.D.

C. J. HERRINGHAM.

BRYAN'S DICTIONARY OF PAINTERS AND ENGRAVERS. Vol. IV. N—R. G. Bell & Sons. 21s. net.

THE fourth volume of this important undertaking is one on which the publishers and the editor can on the whole be congratulated. Almost all the articles on the great masters are as satisfactory as could be expected in a book that is semi-popular, and we have not noticed any important omissions. Several of the illustrations might well have been left out or replaced by more characteristic examples, and one or two of the new articles are disproportionately and needlessly long, but otherwise those who use the book will have little to find fault with. The article on Titian by Mr. Herbert Cook, which is specially mentioned in the prefatory note, must surely have been mentioned by mistake.

### EGYPTOLOGY

LES DEBUTS DE L'ART EN EGYPT. By Jean Capart, Assistant Keeper of Egyptian Antiquities in the Museum of the Cinquantenaire, and Lecturer in the University of Liège.

THIS book, which is dedicated to Professor Flinders Petrie and impregnated with the famous Egyptologist's recent discoveries, marks an epoch in Belgium, a country where Egyptology has been but little studied, and which has lacked any collection of objects that might give an idea of the civilization of ancient Egypt. We now have the Egyptian section of antiquities in the Royal Museum of the Cinquantenaire; it is growing richer daily, and the intelligent activity of M. Capart has made it really instructive. M. Capart's book

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is based on a method which has been too little employed, but is surely destined to prove of great service to the still very obscure question of the origins of art. This method is to choose from among the documents supplied by modern ethnology elements of comparison with the products of antiquity. Such a method could nowhere be so fruitful as in Egypt, in dealing with a civilization which goes back to prehistoric times, and has, throughout its periods of evolution, preserved the characteristics which first fashioned its genius. M. Capart has succeeded by this means in showing that the artistic products of primitive Egypt are closely allied to those of other peoples observed at a corresponding stage of civilization; and all that are engaged in the study of the history of civilization will derive assistance from the comments and comparisons which the book supplies.

### MISCELLANEOUS

A LATER PEPYS: The Correspondence of Sir William Weller Pepys, Bart., Master in Chancery. Edited, with an introduction and notes, by Alice C. Gaussen. 2 vols. (Lane.)

THE spirit in which the eighteenth century approached the art of living is excellently illustrated in these two handsome volumes, the more so because they record the thoughts and feelings of people who did not make the history of the age, but were content to be a sympathetic environment for the real protagonists. In an age where the general level of culture and enthusiasm is low the term blue-stocking smacks of the ridiculous. In the eighteenth century it certainly did not deserve that epithet, for the sympathy with good work which the term implies was joined to a remarkable degree of intelligence, good sense, and humour. Yet, however interested we may be in the personalities of Sir William Pepys, Mrs. Montagu, Miss Monckton, Mrs. Thrale, Mrs. Chapone, and Sir Nathaniel Wrexall, with their relatives and associates, and the greater figures whose names occur so frequently in the correspondence, it is the atmosphere of the time which gives the book its charm. This attractiveness is enhanced by admirable editing, handsome printing, and an excellent series of illustrations of the persons who figure most prominently in these records.

FURNITURE. Examples of Furniture and Decoration by Gillows. Established 1695.

'FOR paying, in the mere commercial sense, we should stand by bad art,' was the contention recently put forward with some ingenuity by a prominent Lancashire paper. Messrs. Gillow at least would seem to be an exception to the rule—if rule it be. Their name has been familiar to Lancashire men for some two hundred years, yet the firm, in spite of so long a pursuit of dangerous excellence would still seem to enjoy an enviable degree of prosperity. This volume consists of some three

hundred pages of text, and illustrations of decoration and furniture principally English and French, which are almost all of them good in their several ways.

In looking over the plates it is impossible not to feel a certain pride in the dignity and simplicity of much of the English work of the eighteenth century, especially in the examples where its austere beauty is the least enriched by ornament. The book-cases on pp. 50-53 and one or two of the chimney-pieces, might be instanced to illustrate the architectural grandeur to which the English designers thus attained with a consistency unrivalled in any other country. Even the admirable examples of French furniture of the same century which are reproduced, in spite of all their gaiety and richness, look by comparison a trifle ostentatious—a fact which doubtless assists their present popularity. They seem fitted for the boudoirs and state rooms of a palace rather than for the homely uses of a private house.

It is pleasant to note that the book contains no specimens of the modern developments of the arts and crafts movement, which either mistake clumsiness and roughness for simplicity, or rush into that amazing chase after originality which appears to have its head-quarters in Germany and Austria. From the contemplation of the latest continental idea of domestic decoration, which apparently attempts to combine the comforts and beauties of the barrack, the meat-safe, and the mausoleum, it is a relief to escape to our less ambitious English arrangements. In one respect Messrs. Gillow have done themselves less than justice. The oriental carpets figured in the book, though excellent, do not give a fair idea of the beautiful specimens which so often appear in the firm's Oxford Street window.

### CATALOGUES AND REPORTS

A REPRINT of a paper on the 'Insurance of Works of Art,' read a short time ago by Mr. W. Roland Peck before the Auctioneers' Institute, has reached us almost simultaneously with a circular on the same subject by Messrs. Hampton, of Pall Mall. Mr. Peck points out with singular force that the conditions attached to the ordinary fire policy, unless modified by special arrangement, are unfair to the insured even in the case of ordinary household goods, while their provision for the loss of valuable works of art is practically *nil*. Messrs. Hampton's pamphlet describes a simple system of insurance which seems to be liable to none of Mr. Peck's strictures. Indeed, if the terms of the indisputable policies described are reasonable, they should rapidly supersede the vexatious and out-of-date conditions of the older insurance offices. They certainly deserve the consideration of all who possess anything to which they attach value, since the matter is one in which a little inattention may easily result in a great pecuniary loss.



## Bibliography

We have received from MM. Frederik Muller & Cie., of Amsterdam, another of their finely illustrated catalogues. It deals with pictures by old masters, chiefly of the Dutch school, from the Van der Burgh and De la Court families. A singularly fine early portrait by Nicholas Maes was perhaps the gem of the collection which was sold at Amsterdam on Sept. 21.

### PERIODICALS

GAZETTE DES BEAUX-ARTS.—*Le Portail Roman de la Cathédrale de Reims*. By Louise Pillion. The presence of this exquisitely fine sculptured tympanum of an earlier date than the rest of the cathedral, is explained by supposing that it formed originally the canopy of a tomb and was removed to its present site when the earlier church was remodelled. What may possibly have been part of the basement of this tomb was discovered recently by M. Vitry in a shop in Paris. The authoress concludes with a remarkable and eloquent appreciation of the figure of the Virgin and Child in the tympanum.—*L'Exposition de l'ancien art Siennois*. By Mary Logan. A severe criticism of the arrangement of the Exhibition at Siena. The authoress calls attention to the bust of the Virgin by Neroccio di Landi<sup>1</sup>; also to a tabernacle painted by Neroccio, hitherto unnoticed; and finally to a Brescianino Virgin and Child, which, she says, corresponds so exactly to the so-called Raphael cartoon of the British Museum that it might be considered to have been painted from it. There are, however, very decided differences in form, though undoubtedly it belongs to the same type of composition.—*Le Portraitiste Aved*. (Second article.) Prosper Dorbec. The author attempts to disentangle Aved's almost unknown work from Chardin's, and attributes to the former the *Femme inconnue* of the Salle La Caze (Louvre).—*Deux représentations de la Peste de Rome en 680*. G. Clausse. A fresco of this subject in S. Pietro a Vincoli is on the same wall as the tomb of the Pollajuoli. The author supposes that in order to be allowed to have his tomb in that place Antonio Pollajuolo agreed to paint this fifth-rate production of some Umbrian artist. Besides this it is suggested that he executed his own monument, which, though it is at least respectable, is also quite unworthy of Pollajuolo. The author seems as little acquainted with the work of Pollajuolo as he is with the Roman numerals. He reads MIID on Pollajuolo's monument 1502; had he consulted Vasari he would have seen that it was 1498, also that the monument was erected by the relations of the Pollajuoli, and therefore presumably was executed after their death.—*Un Bouquet en Porcelaine de Vincennes*. E. Zimmerman.—J. W. Turner. (Second article.) Jules Leclercq. 'His ambitions urged him towards an abstract art, his temperament kept him away,' sums up the author's appreciation of Turner.

<sup>1</sup> Reproduced, *B. M.* Vol. V, p. 585 (September, 1904).

LES ARTS. August.—Continues its admirable reproductions of the Carrand Collections now in the Bargello. The present number reproduces the finest of the bronze plaquettes, the bronze statuettes of which, the Cybele by l'Antico and the Abundance by Riccio, are given. Ironwork, grills, keys, and door-knockers, the superb fifteenth and sixteenth century Italian knives and forks, are all excellently treated. But it is for its ivories that the collection is most remarkable: from the fourth to the sixteenth century the series contains some of the finest works existing. We note specially the ninth-century coffer, the celebrated Flabellum of Tournus (admirably reproduced, the details being given actual size), and, most beautiful of all, the late thirteenth-century Madonna and Child (Fig. 102).

L'ARTE. June-August.—*La Scultura Senese nel trionfo*. A. Venturi. Discusses the ark of S. Cerbone at Massa Maritima by Goro di Gregorio, the monument of Tommaso d'Andrea at Casole by Gano da Siena, and the magnificently designed ark of St. Margaret at Cortona by Angelo and Francesco di Pietro d'Assisi, in which the influence of the Pisani is everywhere apparent.—*L'Esposizione dei Primitivi Francesi*. Henri Bouchot. Sums up the results with an even more fervent patriotic bias than the author has yet shown.—*La Basilica di S. Columbano di Bobbio*. Carlo Cipolla. Notices and documents on the fifteenth-century work in S. Columban's church.—*L'Esposizione d'Arte Senese al Burlington Fine Arts Club*. Gustavo Frizzoni. The author agrees in the main with criticisms made in the English press at the time of the exhibition, especially with regard to Count Stroganoff's magnificent panel, which is reproduced, and which he attributes to the Romano-Florentine school in the vicinity of Giotto. The reproductions should be compared with that of the Highnam panel reproduced in THE BURLINGTON MAGAZINE, July 1903.—*Antonello da Saliba*. Enrico Brunelli. Supplements the important discoveries regarding Antonello da Messina made by Mandalari and noticed in these columns. Saliba is chiefly important for his relations with the greater Antonello. The author supposes him to have been a pupil of Cima; we should have thought Basaiti had more influence on his style.—*Serafino Serafini*. G. Bertoni and E. P. Vicini. New documents concerning the artist and the reproduction of his polypptych at Modena.—*Un Antico prototipo della Santi Orsola del Moretto di Brescia*. C. J. Ff. The prototype is a picture in the seminary of St. Angelo which seems to us an undoubted Antonio Vivarini.—*Gustavo Frizzoni* brings forward a replica of Moretto's picture, which is now in the municipal museum at Milan, and which he adjudges as only partially Moretto's work.—*A. Venturi* calls attention to a Crucifixion in the Vienna Gallery which he attributes to Domenico Veneziano, painting as a Venetian before going to Florence. The picture in question cannot,

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we think, have been done till several decades after Domenico left for Florence.—*Pietro Toesca* publishes some unrecorded works by Giovanni di Paolo in the Vatican Library.—*A. Venturi* reproduces a Madonna attributed to Simone Martini recently acquired for the Borghese Gallery. It has to us the air rather of a Memmi. With more probability the same author attributes to *Melozzo da Forlì* a large and interesting picture of S. Sebastian, recently acquired for the National Gallery at Rome.—Some frescoes recently discovered at *Santa Maria Maggiore* are of interest for their close likeness to some of the frescoes in the upper church at Assisi. They help to confirm the idea of the importance of the Roman school at the end of the thirteenth century. Of great interest too are the remains of purely Byzantine frescoes discovered in the *Badia of Grotta ferrata*. They can be ascribed to a date shortly after 1272.

RASSEGNA D'ARTE.—*L'Arte Toscana nei disegni*. (Second article.) *Gustavo Frizzoni*. In effect a review of Bernhard Berenson's book on Florentine drawings. The main points of disagreement are the attribution of a Youth's Head (Pl. CVII, Berenson) to Leonardo; Frizzoni would give it to Boltraffio. The attribution to Pontormo of the Portrait of a Lady (Pl. CLXIII), Uffizi, which Frizzoni would give to Sodoma on account of its likeness to the portrait in the Städel Institute.—*La Mostra d'Arte Senese al Burlington Club*. *Roger Fry*.—*Gli Arazzi del Duomo di Mantova*. *Achille Patricolo*.—*La Loggia del Giardino dei Portuensi a Ravenna*. *O. Gardella*. An account of a recent restoration.—*Scoperte Artistiche*. Under this heading Mr. Berenson describes some hitherto unnoticed works by Sassetta: a triptych from Pienza, a Virgin Enthroned in the collection of M. Martin Leroy, a Virgin and Apostles in the Crespi Gallery.—*Il Piviale d'Ascoli-Piceno*. An account of the cope in Mr. Pierpont Morgan's collection, recently stolen from Ascoli.

ONZE KUNST, Volume V, January-June, 1904.—*Over de Betrekkingen tusschen de Italiaansche en de Nederlandsche Schilderkunst ten tijde der Renaissance*. By *J. Mesnil*. The comparison of Netherlandish

panel paintings with Italian frescoes strikes one as not very profitable, as it can never lead to any practical conclusion. The climate of the Low Countries was not favourable to the preservation of mural paintings; these and the distemper paintings on canvas, produced in very large numbers for the decoration of public buildings, have nearly all perished. It seems also certain that the great masters of the Netherlandish school, conscious that their work was good, preferred to follow methods that would secure its durability. Italian frescoes have one great advantage over the panel pictures of the northern school in that they remain where they were executed, so that their effect and merits can be fairly judged, whereas the altarpieces of the Netherlanders have almost without exception been displaced and generally broken up. The latter were quite right in painting Netherlandish types; these have not the grace of Italian figures, but Hubert van Eyck and Memlinc have certainly given great beauty and variety of expression to their saints and angels. The proportions of the figures in Van Eyck's polyptych of the Adoration of the Lamb were admirably suited to the position the picture occupied in the Vydt's small chantry chapel.—*Jozef Israëls*. By *W. Steenhoff*. A study of the works of the artist, with reproductions of thirty, and of his portrait by *J. Veth* in the Amsterdam Museum.—*Amsterdamsche Bruggen*. By *W. Vogelsang*. None of these bridges are very remarkable; the modern ones, more pretentious, are decidedly less pleasing than those of the seventeenth century.—*De Teekeningen der Vlaamsche Meesters*. By *Max Rooses*. This article deals with the little masters.—*De Prentenboeken van Nelly Bodenheimer*. By *C. Veth*. These illustrations in black and white are clever but very simple.—*Victor Rousseau*. By *P. Lambotte*.—*J. B. Jongkind*. By *F. van Haamster*. A eulogistic notice of this clever painter of land and sea scapes, 1819-1891, who worked chiefly in France, and was a forerunner of the impressionists.—*Jan Toorop*. By *W. Vogelsang*. A sympathetic notice of this painter and his works, with a chronological list of eighty of these recently exhibited at the Hague.

## FOREIGN CORRESPONDENCE

### NOTES FROM FRANCE<sup>1</sup>

So far as art is concerned, the month of September forms a link between two years, a breathing-space in which the lover of art may cast a glance behind him before forming his conjectures on what is to come. The readers of THE BURLINGTON MAGAZINE are well able to do this for themselves, and I have no intention of doing it for them. But it may be not uninteresting to put on record a *résumé* of M. Léon Bonnat's report on the doings of the national museums in 1903. The sum ex-

<sup>1</sup> Translated by Harold Child.

pended on official purchases is less than in 1902, standing at 497,389 fr. against 514,000 fr. I should not care to say that every fraction of that amount has gone to the purchase of masterpieces, but at least there have been no tiaras of Saitaphernes! The list of the different purchases, such as they are, in the department of paintings and drawings, with their prices, is as follows: One picture of the German school, 6,500 fr.; one Pietà, 3,500 fr.; one portrait by Goya, 30,000 fr.; one portrait of a woman by Tocqué, 12,000 fr.; one sketch by Prud'hon, 5,500 fr.; two pictures by Salomon Ruys-



## Foreign Correspondence

dael, 40,000 fr.; one Franco-German picture, 28,444 fr.; one picture by Tiepolo, 30,000 fr.; and one picture by Greco, 70,000 fr. In this list I should like to call special attention to the very fine Greco, perhaps one of the best works by this master, whose power of light and colour amounted to genius. I cannot say as much for the Goya; it fails to do justice to the remarkable gifts of this artist, who is almost unrepresented in the Louvre. In the department of *objets d'art*, the purchases of the Louvre are: One Virgin in copper gilt, 2,000 fr.; one piece of Persian faience, 2,500 fr.; five Japanese kakemono, 5,000 fr.; four Japanese articles (from the Hayashi sale), 6,451 fr.; one Italian dish, 1,000 fr.; three albarelli from Faenza, 2,500 fr.; one small Limoges shrine, 20,000 fr.; and one Eve in bronze (from the Hewalt sale, Cologne), 21,106 fr. 80 cent. The department of sculpture has bought: One alabaster bas-relief by Sansovino, 5,000 fr.; one Virgin by A. Duccio, from Auvillars, 26,219 fr.; sculptures from the castle of Montal, 34,705 fr.; one statue of St. Paul, 3,000 fr.; and one Virgin in wood, of the fifteenth century, 3,000 fr. The Virgin by Duccio is one of the happiest choices ever made by the keeper of this department. It is a remarkable work of incomparable charm, nobility, and grace. In the department of antiquities, among a number of interesting but not very important acquisitions, I should mention a very fine mastaba, bought for 17,000 fr. The department of Greek and Roman antiquities has acquired nothing but the ancient fresco from Boscoreale, 16,830 fr. Finally, the department of oriental antiquities has spent more than 40,000 fr. on Palmyran, Spanish, Phœnician, Chaldean, and other antiquities. The Grandidier Museum has bought five China vases for 6,000 fr., and the Versailles Museum a portrait of Marat, by David, for 14,000 fr., and a picture of Lille by Watteau for 15,000 fr. The general result of this enumeration is that the keepers of our museums have earned moderate congratulations rather than exaggerated praise or violent recrimination. The scanty resources at their disposal are easily exhausted; but is there not some cause for complaint that they have expended them on too large a number of purchases, none of which are of any real value to the Louvre? It would be better to resist the temptations of minor chances—some minor chances especially—and reserve themselves for less debateable works of more genuine interest. It is true that the Louvre, justified by past experience, counts a great deal on the generosity of the friends of the Louvre, the great collectors whose donations, wills, and deeds of gift in its favour are by no means rare.

Turning from the past to the immediate present, we find quite recent additions both to the Louvre and the museum of Versailles. To the latter Mme. Veuve Rivière has left a large portrait of Arnault, the dramatic author, by Vincent. Seve-

ral new exhibitions have just been opened there. M. de Nolhac has arranged an excellent series of seventeenth-century portraits; Hyacinthe Rigaud, Pierre Mignard, Charles Le Brun, and Antoine Coypel rub shoulders with Sebastien Bourdon, Philippe Lallemand, Nicolas Belle, Claude Lefebvre, etc. The statues of Charles V and Jeanne de Bourbon, which were so much admired at the Exhibition of Primitives, are to remain finally at the Louvre. Ugolino and His Sons, a first-rate work by Carpeaux, has been moved from the Garden of the Tuileries into the Carpeaux gallery. Mme. Rivière's bequest of nine small portraits by Boilly must also be mentioned, and, finally, the directors of the museums have acquired a fifteenth-century altarpiece, representing Christ in the tomb, from the church of Boulbon near Avignon. The picture is on panel. Christ has returned to life, and is standing in the tomb. On the left kneels a donor in a white cloak, and, also on the left, above a figure with an aureole, is the head of God the Father, whose lips are joined to those of the Son by the wings of a dove. On the right are the instruments of the passion. In the sixteenth century a few re-touches of little importance were added, mainly consisting of inscriptions. This very curious work is in a lamentable condition, but it is still possible to admire its force and pathetic sentiment. We can only regret that it was not exhibited at the French Primitives.

Having mentioned that exhibition, I have a word more to say on the subject, suggested by the echoes of the discussion it has aroused. M. Henri Bouchot has recently replied to M. L. Dimier and M. Hulin with all the spirit and warmth of a temperament stimulated by criticism. He protests against the stigma of nationalism in art which some apparently desire to bestow on his opinion. It is hardly pleasant for M. Dimier to be told that he 'goes by preference to copies or derived works for the foundations of his argument.' M. Bouchot makes a spirited attack on the pamphlet of M. 'de Loo' (*i.e.*, Hulin) which was reviewed in this magazine last month, and declares his intention of 'waiting before giving his adherence to so uncompromising a view until the Van Eycks shall have been finally established.' Well and good; but who is going finally to establish the Van Eycks—still more the French Primitives?

TH. BEAUCHESNE.

P.S.—The Salon d'Automne will open on October 15 in the Grand Palais. Admirers of the late Toulouse Lautrec will be glad to hear that it is to include a large number of his works.

### NOTES FROM BELGIUM<sup>1</sup>

THE section of Egyptian antiquities in the Museum of the Cinquantenaire has been enriched by a

<sup>1</sup> Translated by Harold Child.

## Foreign Correspondence

number of articles, some purchased at the Améli-neau sale and others acquired through the distributions of the Egypt Exploration Fund. They all belong to the earliest ages in Egypt, and serve admirably to complete the series of the Thinite epoch already in the museum. Henceforward, in respect of its Egyptian collection, the Cinquantenaire may justly claim an honourable place among the great European museums, the British Museum and the Ashmolean at Oxford alone being able to show more complete series. The name of the Thinite epoch, as is well known, has been given to the period of the first two dynasties that reigned at Thinis, near Abydos, in Upper Egypt, between 5000 and 4450 B.C. according to dates recently given by M. Maspéro. The new acquisitions consist of epigraphic documents and articles of ivory, earthenware enamelled with metal, pottery, and vases of hard stone. Among the offerings deposited in the royal tombs there occur vases of hard stone, which are sometimes engraved with inscriptions, for the most part giving the name of the king in whose tomb they were placed. It is from such fragments of vases that we learn the names of the fourth, fifth, and eighth kings of the first dynasty; and the fragments of vases in the Museum of the Cinquantenaire now enable us to add the name of Nar-Mer, a king possibly anterior to the first dynasty, and those of Hotep-Ahau and Neteren, the first and third kings of the second dynasty. The last two names were known only from rare fragments of vases and an inscription. A handsome and almost perfect cup of felspar mixed with crystals of hornblende bears a long inscription relating to a hereditary prince, high priest of Heliopolis and reader-in-chief of the double god. A granite stele, in the name of King Den, the fifth of the first dynasty, bore an inscription which it has been possible to complete from an identical inscription on a large granite mortar in the collection of M. Warocqué. Finally, the collection of private steles in the museum has been increased by an excellent specimen of the first dynasty. The ivory articles include a beautiful figurine of a dog, two statuettes of lions, a large fragment of a figurine of a boy, a young girl and a man's head, the last injured, but remarkable for the extraordinary size of the ear, which suggests a mutilation of an ethnical type, and finally an ivory pawn in the form of a hieroglyph, and a bracelet. The enamelled earthenware comprises figurines of women, statuettes of monkeys, figurines of a hippopotamus and a crocodile, a model of a boat and one of an axe, and a cup of schist enamelled a very intense blue. The pottery includes a vase of black ware, discovered in the temple of Osiris at Abydos, probably of Cretan importation. It is known that the royal tombs of the earliest dynasties contained large numbers of vases of hard stone. It is a remarkable fact that the artificers of those times

worked in rock crystal, diorite, and granite without metal tools; and the hard stones are worked with astonishing ease and boldness. The Museum of the Cinquantenaire now possesses a series of fragments of vases which are particularly characteristic in this respect.

It is well known that the church of St. Josse-ten-Noode at Brussels has a high altar and two side altars which were executed after designs by Rubens. A picture by Rubens formerly stood over the high altar. This altar belonged to the church of La Chapelle, which was induced to sell the original picture by Rubens to meet a pressing need for money, and the museum at Düsseldorf bought it for 4,000 francs. The parishioners of La Chapelle, however, took care to have a copy made, and entrusted the work to Verhaegen, the painter of Maria Teresa. The church of St. Josse then became the owner of the altar and the picture. Later, it entered into their heads to replace Verhaegen's copy by a very indifferent painting. Thanks to the Commission of Monuments, Verhaegen's copy, which was still in existence, has been restored to its place over Rubens's high altar. The altar, accordingly, now once more presents its original effect, which ought never to have been disturbed.

R. PETRUCCI.

## NOTES FROM GERMANY

GERMAN state and municipal authorities take a very active interest in art matters, and, although many things still happen which should have been avoided, there is probably no country where so much attention is paid to the preservation of the natural artistic beauty of country or city. The council of the picturesque town of Bautzen has just offered a competition, with important money prizes, for architectural designs showing in what manner the characteristic appearance of the place may be best preserved whenever alterations, rebuilding, and new buildings must take place. Designs of whole streets, single houses, and façades, or parts of a façade, are asked for. Competing artists are provided with a sufficiently large collection of views of the town as it stands. There is some idealism in all this. For of course the town council does not itself intend to build these houses. It merely desires to collect, at its own expense, a mass of good models, from among which any citizen on the point of running up a new building may make his selection; and by making these designs public it hopes, at any rate, to educate the taste of its inhabitants to such a degree that no one will actually fall back upon ugly and unsuitable plans.

The director of the Munich Art Galleries, a highly respected authority on the field of the history of art, Herr S. von Reber, is on the point of retiring from his position because of his ad-

## Foreign Correspondence

### NOTES FROM HOLLAND<sup>1</sup>

vanced age. There is some rumour that the painter, Fritz August von Kaulbach, will be his successor; but it is seriously to be hoped that the Bavarian Government will not fall into the error of appointing him. Clever people in England and America, whose conviction is that none but the trained scientist should fill the post of a director of an art museum, have always pointed to Germany as the country where this sound theory is put into practice. Before the present director of the famous Dresden Picture Gallery came into office a painter preceded him, and recollections of the dismal state of affairs during his time should alone serve the Bavarian Government as a fair warning.

At Deutsch-Altenburg on the Danube, which occupies the site of ancient Carnuntum, a new museum, built by the architects Friedrich Ohmann and Aug. Kirstein has been opened. It contains for the most part antiquities found in this town and its neighbourhood.

From an account by W. Wygodzinski, based in part on the statistical work of Messrs. Schwarz and Strutz, we learn that the Prussian Government has spent an amount of money on art which makes it fairly hold its own by the side of London and Paris. Within the last quarter of a century over £400,000 has been spent on the work of living men. Of this sum 3,129,710 marks went towards purchasing pictures and statuary for the 'National Galerie' at Berlin, which is the museum for modern work; 4,657,165 marks were devoted to furthering monumental art (*i.e.* paying for frescoes in churches and public buildings, or for fountains and statuary in public places); and 398,155 marks were devoted to furthering the art of engraving on copper. The annual state grant for modern work at present amounts to 350,000 marks, and about one third of this is spent upon purchases for the 'National Galerie.'

400,000 marks a year is the amount of the grant for new acquisitions for all the other museums of Berlin, including the Natural History Museum.

It will be understood, of course, that these sums do not cover the salary list, the expenses for maintaining buildings, etc., or in fact any expense whatsoever except that for new treasures to stock the museums with.

Besides these there have been from time to time extraordinary grants for the purpose of buying especial large collections that could be obtained only if the purchaser bought them in their entirety, and for the erection of new museum buildings. It should be remembered that there exists, besides, a society of wealthy patrons of art attached to the new museum at Berlin, the object of which is to place certain sums of money at the disposal of the director in special cases where he could not get extraordinary grants quickly or liberally enough from the government.

H. W. S.

THE Rijksmuseum has received a loan collection from Theodore Baron Collot d'Escury, including certain family portraits; some of these are of genealogical interest, because of the names of the originals, such as, for instance, different members of the Dordrecht family of Blijenburgh; Baron Collot d'Escury's collection includes works by Tischbein and (better still, from the point of view of the Rijksmuseum) by Aert de Gelder, of whom the collection has up to the present contained no satisfactory specimen. It is true that these portraits belong to the latest period of this master, who, although half an eighteenth-century painter, still succeeded in maintaining the Rembrandt traditions in so excellent and personal a fashion. Nevertheless, it is not without importance for the museum to have his work, though it be but temporarily, in its possession for purposes of comparison.

On the other hand, I am even more pleased to be able to announce the purchase of a picture by Gerard of Haarlem, of whom the museum owned only one work. This Geertgen is not of 'prime quality,' from the point of view of the 'market'; the piece has suffered considerably; but the whole composition, the colouring of the different portions, all the little idiosyncracies point so accurately to the mysterious Haarlemmer (who, according to others, was a Leydener and of whose life and date so pitifully little is known to us) that this acquisition deserves to be greeted with loud applause. Doubtless, the purchase of damaged pictures by well-known masters is not to be recommended; but works by our so-called primitives which come upon the market ought to be acquired, because every link in this still so weak chain is of the greatest importance. Moreover, regarded not only historically, but absolutely, this 'epiphany-piece,' with its robust apportioning of light and shadow, is a notable, powerful and strikingly 'Dutch' work, which once more shows us how those early sixteenth-century men (for it seems to me that Geertgen can no longer be included in the fifteenth century) prepared all that which their successors brought to maturity so soon as they felt themselves freed from ecclesiastical tyranny.

The National Print Room is now showing, in the space reserved for temporary exhibitions, a collection of Dutch political caricatures which cover an extensive period (from the latter half of the sixteenth century to the beginning of the nineteenth) and give an interesting and amusing impression of the treasures that exist in this respect. In the nature of things, this exhibition must necessarily be arranged according to not only the artistic, but also the historical point of view. This interferes to a certain extent with the unity of the whole, but it is a fault that cannot well be avoided when an endeavour is made, as in this case, to show a collection of satirical prints to the best advantage. W. V.

<sup>1</sup> Translated by A. Teixeira de Mattos.

# RECENT ART PUBLICATIONS'

## ANTIQUITIES

CARTER (H.) and NEWBERRY (P. E.). *Catalogue général des Antiquités Égyptiennes: the Tomb of Thoutmôsis IV.* (14 × 10) Westminster (Constable).

With 28 plates and other illustrations. Two fragments of the woven-fabrics found in the tomb, 'of supreme importance in the history of tapestry-weaving,' are reproduced in colours, giving, unfortunately, no idea of the beauty of the originals, with a technical note by Mr. W. G. Thomson.

PARIS (P.). *Essai sur l'Art et l'Industrie de l'Espagne primitive.* 2 vols. (12 × 8) Paris (Leroux).

24 plates, many text illustrations, and map.

## BIOGRAPHICAL WORKS

The Work of George W. Joy, with an autobiographical sketch. (12 × 8) London (Cassell), 42s. net. 30 photogravures, 16 colour plates, and other illustrations.

PÉLADAN (J.). *La dernière leçon de Léonard de Vinci, à son Académie de Milan (1499).* Précédée d'une étude sur le maître. (7 × 4) Paris (Sansot), 1 fr.

Nouvelles Archives de l'Art Français. 3<sup>e</sup> série, tome xix. Correspondance de M. de Marigny avec Coypel, Lépicié et Cochin, publié par MM. Furcy-Raynaud (1<sup>re</sup> partie). (9 × 6) Paris (J. Schmit).

## ARCHITECTURE

MILTOUN (C.). *The Cathedrals of Northern France.* (8 × 5) (Laurie), 6s. net. Illustrations, plans, etc., by B. McManus.

GOODYEAR (W. H.). *Vertical curves and other architectural refinements in the Gothic Cathedrals and Churches of Northern France, and in Early Byzantine Churches at Constantinople.* (11 × 8) New York (Macmillan Co.), 50 cents.

A publication of the Brooklyn Institute of Arts and Sciences. 67 pp. illustrated. The previous publications of the series are 'A Renaissance Leaning Façade at Genoa' (50 cents), and 'The Architectural Refinements of St. Mark's, Venice' (\$1.50), by the same author, a bibliography of whose works upon architectural refinements is appended to each vol.

ATKINSON (T. D.). *English Architecture.* London (Methuen), 3s. 6d. net.

A manual of English mediaeval and renaissance architecture, ecclesiastical and civil, with illustrations and plans.

CHEETHAM (F. H.). *Haddon Hall: an illustrated account of the fabric and its history.* (8 × 5) London and Manchester (Sherratt & Hughes), 2s. 6d. net.

## PAINTING

WILLIAMSON (G. C.). *The history of Portrait Miniatures, from the time of Holbein, 1531, to that of Sir W. Ross, 1860, with a chapter on modern work.* 2 vols. (16 × 12) London (Bell), 10 gns. Illustrated.

Also a special edition of 50 copies with 34 hand-painted plates, at 50 gns.

Report from the Select Committee of the House of Lords on the Chantrey Trust, together with the proceedings of the Committee, etc. (13 × 8) London (Eyre & Spottiswoode), 1s. 11d.

CHANTREY and his Bequest: a complete illustrated record of the purchases of the Trustees, with a biographical note, text of the will, etc. (8 × 5) London (Cassell), 1s. net.

## ENGRAVING

STRANGE (E. F.). *Japanese Colour Prints.* (9 × 6) London (Eyre & Spottiswoode), 1s. 6d., cloth, 2s. 3d.

Victoria and Albert Museum handbook. With 84 plates and 195 signatures in facsimile.

SINGER (H. W.). *Der Kupferstich.* (10 × 7) Leipzig (Velhagen & Klasing), 4 m. 'Sammlung illustrierter Monographien'; 107 illustrations.

## CERAMICS

CHURCH (A. H.). *English Porcelain made during the eighteenth century.* (9 × 6) London (Eyre & Spottiswoode), 1s. 6d., cloth 2s. 3d.

CHURCH (A. H.). *English Earthenware made during the seventeenth and eighteenth centuries, illustrated by specimens in*

the national collections. (9 × 6) London (Eyre & Spottiswoode), 1s. 6d., cloth 2s. 3d.

Revised editions of Victoria and Albert Museum handbooks.

## CHRISTIAN ICONOGRAPHY

REIL (J.). *Die frühchristliche Darstellungen der Kreuzigung Christi.* (10 × 6) Leipzig (Dieterich), 120 pp., 6 plates.

STANGEL (W.). *Formalikonographie (Detailaufnahmen) der Gefässe auf den Bildern der Anbetung der Könige.* (8 × 6) Strassburg (Heitz), 1 m.

A series of 19 reproductions of the gold vessels depicted in pictures of the Adoration of the Magi. Part I contains 19 illustrations after the German mediaeval and renaissance schools.

## CATALOGUES

GLASGOW ART GALLERY AND MUSEUM. *Catalogue of Pictures and Sculpture, 10th edition.* (9 × 5) 6d.; with 20 plates, 1s.

This tenth edition of Mr. J. Paton's catalogue is well up-to-date; a complete account of recent criticism of the 'Saint Victor and donor' is given at pp. 70-71.

CATALOG der Gemälde-Galerie des Städtischen Kunstinstituts in Frankfurt-am-Main. Bearbeitet von H. Weizsäcker. [Old masters and modern schools.] (8 × 5) Frankfurt (Osterreith). Illustrated.

## MISCELLANEOUS

GELLI (J.). *Gli Archibugiari Milanesi. Industria, commercio, uso delle armi da fuoco in Lombardia.* (12 × 8) Milano (Hoepli), 25 l. Uniform with the same author's monograph upon the 'Missaglia'; many plates.

WORDSWORTH (C.) and LITTLEHALES (H.). *The Old Service-Books of the English Church.* (9 × 6) London (Methuen), 7s. 6d. net.

A guide to the history and constituents of pre-Reformation liturgical books; 38 plates. 'The Antiquary's Books.'

FUMAGALLI (G.). *Lexicon typographicum Italiae. Dictionnaire géographique d'Italie pour servir à l'histoire de l'imprimerie dans ce pays.* (10 × 7) Florence (Olschki), 40 fr.

Illustrated with portraits, printers' marks, and facsimiles of Italian typography.

DAVIS (W. J.). *The Nineteenth-century Token Coinage of Great Britain, Ireland, the Channel Isles, and the Isle of Man.* London (Spink), 2 gns.

ERSKINE (Mrs. S.). *London as an art city.* (7 × 5) London (Siegle), 1s. 6d. or 2s. 6d. net. 'Langham Series.'

LEIGH (R. A. A.). *An illustrated Guide to the Buildings of Eton College.* (7 × 5) Eton College (Spottiswoode), 1s. net.

## BOOKS RECEIVED

HOLLAND. By Nico Jungman, text by Beatrix Jungman. A. & C. Black. 20s. net.

LES CHEFS D'ŒUVRE DES MUSÉES DE FRANCE. Vol. II. By L. Gonse. Librairie de l'Art Ancien et Moderne, Paris. 50 fr.

WILLIAM BLAKE. By Irene Langridge. George Bell & Sons. 10s. 6d. net.

GEORGE MORLAND. By George C. Williamson, Litt.D. George Bell & Sons. 25s. net.

DANTE GABRIEL ROSSETTI. By H. C. Marillier. George Bell & Sons. 7s. 6d. net.

PAOLO VERONESE. Introduction by Mrs. Arthur Bell. George Newnes, Ltd. 3s. 6d. net.

THE CHANTREY TRUST REPORT. Eyre & Spottiswoode. 1s. 11d.

JAPANESE COLOUR PRINTS. By Edward F. Strange. Wyman & Sons, Ltd., for His Majesty's Stationery Office. 1s. 6d.

## MAGAZINES RECEIVED.

La Rassegna Nazionale (Florence). Le Correspondant (Paris). The Gentleman's Magazine (London). The Kokka, No. 170 (Tokyo). The Nineteenth Century and After (London). L'Arte (Rome). The Contemporary Review (London). Blätter für Gemäldeskunde (Vienna). The Monthly Review (London). The National Review (London). Gazette des Beaux-Arts (Paris). Onze Kunst (Amsterdam). Sztuka (Paris). Notes d'Art (Paris). Repertorium für Kunstwissenschaft (Berlin). The Independent Review (London). The Review of Reviews (London).

1 Sizes (height × width) in inches.





Emery 10.500

*"Cristo", by Titian  
Recently acquired by the National Gallery.*

# EXHIBITIONS OPEN DURING NOVEMBER

## GREAT BRITAIN:

### London:—

Royal Society of Painters in Water-colours. Winter Exhibition. (November 14 to December 26.)  
 Royal Society of British Artists. Winter Exhibition.  
 Royal Photographic Society. Photographs by Mrs. Barton at 66 Russell Square, W.C. (Till November 30.)  
 Institute of Oil Painters. Twenty-second Autumn Exhibition.  
 New English Art Club. Dudley Gallery, Egyptian Hall. (Opens November 14.)  
 Whitechapel Art Gallery. Indian Empire Exhibition. Illustrating the daily life, industries, and artistic tendencies of the different peoples of India. Lectures will be delivered during the exhibition. (Till November 30.)  
 Alpine Club Gallery. Paintings and Enamels by Ida and Ethel Kirkpatrick.  
 John Baillie's Gallery. Pictures and Sketches by W. Westley Manning, J. Hodgson Lobeley, and Dorothy H. Grover.  
 Brook Street Art Gallery. Crayon Drawings by Herbert Clark. Oil Paintings by Early English and Continental Painters.  
 Bruton Gallery. *Discovery* and Antarctic Exhibition.  
 Carfax & Co. Works by Aubrey Beardsley. (Opens November 29.)  
 Dickenson's Gallery. Sculpture by Gilbert Bays. Water-colours by Alfred Rawlings.  
 Doré Gallery. Landscapes in Oil by T. Mostyn.  
 Dowdeswell Galleries. Exhibition of a series of Water-colours: Old-English Gardens, by Beatrice Parsons.  
 Fine Art Society. Collection of the Etchings of Axel Haig. (November 21.) Exhibition of Water-colour Drawings by A. Wallace Rimington.  
 Graves' Galleries. Winter Exhibition. Selected works by Scotch artists. (Till December 31.)  
 Leicester Galleries, Leicester Square. Water-colours by Mrs. Stanhope Forbes. 'Spring' and Cabinet Pictures by John Lavery.  
 Leighton House. Loan collection of works by the late Hugh Carter. (Till November 15.)  
 T. McLean. Winter Exhibition.  
 Modern Gallery. Works by the late W. S. Coleman. Pictures and Sketches by E. H. Macandrew.  
 Obach & Co. Drawings and Woodprints by the Society of Twelve. Muirhead Bone, D. Y. Cameron, G. Clausen, C. Conder, Gordon Craig, A. E. John, T. Sturge Moore, W. Nicholson, C. S. Ricketts, C. H. Shannon, W. Rothenstein, W. Strang.  
 Ryder Gallery. Water-colours by H. R. Shields.  
 Shepherd Bros. Winter Exhibition. Old British School. Portraits and Landscapes.  
 A. Tooth and Sons. Winter Exhibition.

### Birmingham:—

Art Gallery. Exhibition of Drawings and Studies by Burne-Jones and Rossetti.

### Brighton:—

Corporation Art Gallery. Annual Autumn Exhibition. (Till December 31.)

### Derby:—

Corporation Art Gallery. Twenty-second Annual Autumn Exhibition. (Till January 1905.)

### Bristol:—

Frost and Reed. Water-colours of Exmoor by Chas. E. Brittan.

### Liverpool:—

Walker Art Gallery. Autumn Exhibition of Modern Art. (Till January 7, 1905.)

### Manchester:—

City Art Gallery. Exhibition of Oil Paintings and Sculpture. (Till January 3, 1905.)

### Glasgow:—

Royal Glasgow Institute of the Fine Arts. Exhibition of the Royal Scottish Water-colour Society. Also a first exhibition of works by members of the Glasgow Art Club.

## GREAT BRITAIN—cont.

### Belfast:—

Art Gallery. Twenty-third Annual Exhibition.

## GERMANY, AUSTRIA, AND SWITZERLAND:

### Baden-Baden:—

Badener Salon.

### Berlin:—

P. Cassirer's Kunstsalon. Monet's *The Thames*. Special exhibition of L. Corinth's work, etc.

### Bremen:—

Kunsthalle: Annual exhibition of work by living artists.

### Budapest:—

National Society of Hungarian Artists: Winter Exhibition.

### Dessau:—

Anhaltischer Kunstverein.

### Dresden:—

Royal Print Room: Artists' portraits of their own mothers.

### Graz:—

Exhibition of works by living Styrian artists.

### Hamburg:—

A. Stöckl: Autumn Show.  
 Commetersche Kunsthandlung: A. Illies' sculptures, paintings, and etchings.

### Leipzig:—

Kunstgewerbe Museum: Old Thuringian Porcelain. (Opens November 2.)  
 Kunsthandlung Beyer und Sohn: Alphonse Legros. (Closes November 15.)  
 Leipziger Künstlerbund: Special exhibition of works by all eleven members.

### Munich:—

Galerie Heinemann: Sculptures, paintings, and etchings by F. Bilek. (Closes November 15.)  
 Special exhibition of works by Zügel, Fehr, and Koch.

### Oldenburg:—

Kunstverein: Autumn show.

### Strassburg:—

Künstlervereinigung bei St. Nikolaus: Winter exhibition.

### Vienna:—

Secession: Autumn show.  
 Künstlergenossenschaft: Autumn show.

## HOLLAND:

### Rotterdam:—

Rotterdam Art Club: Exhibition of the works of Albert Neuhuys.

### Amsterdam:—

Messrs. Wisselingh: New premises have been opened with a permanent exhibition of works sent in on loan from artists' studios.

## FRANCE:

### Paris:—

Autumn Salon: Pictures by Eugène Carrière, Spence, and Lavery. Special feature made of the works of Puvis de Chavannes.

Henry Graves and Co.: Opening of their new branch house at 18 Rue Caumartin, with an exhibition of engraved portraits of ladies and children, in black and in colours, after famous artists of the Early English Schools. (Till November 15.)



## ART AS A NATIONAL ASSET.—II



SOME three months ago we reviewed this subject in general terms. Since that time one or two things have happened to confirm the opinion we then expressed that our Palace of Art is badly in need of repair.

There has recently been some discussion as to the causes of the depression in the porcelain and pottery trades ; some critics blaming the manufacturers, others the Science and Art Department. What is clear to any educated person is the fact that nine-tenths of the British wares exhibited in the London shops are incredibly vulgar and ugly. The atrocious contortions of form, the sprawling bunches of flowers, the coarse colour and the tawdry gilding that once were typical of the mysterious ornaments beloved of landladies, now flaunt boldly in the smartest society.

Now if bad taste really pays better than good taste, as a clever Manchester critic argued a short time ago, these dreadful products ought to be dominating the markets of the world, with only one or two rivals in Austria and Germany. Instead, we hear of depression, and see the cheap and tasteful wares of Italy and Southern France, not to mention the products of Denmark and Holland, forcing their way to the front in company with those of China and Japan. Indeed in this case, as in so many others, 'Foreign competition' seems to be only a polite way of writing 'British incompetence.'

It is ludicrous to put the fault down entirely to the want of taste of the British public. Most of the manufacturers and designers of ceramics are not ahead of the public taste, but are a long way behind it. Anyone who has tried to buy such a common thing as a toilet service will remember that not one in a hundred of the designs submitted was even endurable.

Under such conditions who can blame a purchaser if in sheer bewilderment he is driven to buy a monstrosity ?

Now it is incredible that among the thousands of the designers turned out by South Kensington and the other art schools, there should not be ten or even twenty who know what good design and good colour are just as well as the educated public. For that reason we must consider that the fault lies with the manufacturers, who do not seem to know that the mid-Victorian period is at an end, that its ideals of domestic ornament have vanished from all trades but their own, and that they are wasting good materials and good workmanship on bad or antiquated models.

The actual design of much Worcester and Crown Derby porcelain, for example, is quite unworthy both of the skill lavished upon it and of the country which produced Wedgwood and those admirable pieces of Leeds ware which blend so well with the fine English furniture and silver of the eighteenth century. We firmly believe that if a manufacturer would only make up his mind to obtain at any cost a series of simple and dignified designs for the things of every-day use, both he and his designers would have no reason to complain of depression henceforth.

These distresses it is true might not cease even if we possessed an active ministry of the Fine Arts, but they would certainly be vastly diminished. Mr. Roger Fry, in his evidence before the Chantrey Commissioners, described the good work done by the French Ministry of Public Instruction and the Fine Arts in helping young painters. This, however, is but a small part of its beneficence. We hope to describe next month a form of practical assistance given by the Ministry to the general student of the Fine Arts, which is even more worthy of our imitation.







PLATE I. MATER DOLOROSA, BY  
TITIAN, IN THE COLLECTION OF  
DR. CARVALHO.

# THE COLLECTION OF DR. CARVALLO AT PARIS

BY LÉONCE AMAUDRY

## ARTICLE I—A NEWLY-DISCOVERED TITIAN<sup>1</sup>

**F**OR some years past Dr. Carvallo has devoted himself with patient care to the gathering together of a collection of pictures which should include works of all schools, but chiefly of the Spanish school—which up to now has been the least studied in France—and of the primitive painters of every provenance. Dr. Carvallo is a life member of the 'Société des Amis du Louvre,' and his pictures will one day be added to the national collections which that society was formed to assist and extend. He may thus be considered a type of the ideal collector, who not only exercises taste and discrimination in making his collection, but also makes it with the definite object of permanently enriching the art treasures of his country—surely a higher and worthier object than that of achieving a post-mortem record in the auction room.

In the course of his monograph on Titian, the German critic, Herr Knackfuss, expresses his surprise at the inferiority of a *Mater Dolorosa* in the Prado,<sup>2</sup> which Señor Madrazo's catalogues state to have been part of the small collection formed by Charles V on his retirement to the monastery of Yuste. Herr Knackfuss goes so far as to say that at that date old age had robbed Titian of his power as a colourist. The severity of his critical judgement is thoroughly deserved; but Herr Knackfuss is less accurate in his attempt to explain this astonishing decadence by considerations of chronology. A sufficient reply is the reminder that the *Mater Dolorosa* was sent to Charles V in 1554, at the same time as the *Trinity*, one of Titian's most striking masterpieces; that another, as fine, if not finer, the *Danae*, dates from the same year,

and that between that date and the end of his life comes a series of noble and dignified paintings.

Now there is another picture, bought by Dr. Carvallo from the Alava collection,<sup>3</sup> which is at first sight exactly like the picture in the Prado, but possesses all the qualities of Titian's art which are absent from the latter. An examination of it relieves the intelligent critic from any need to search for justification of his surprise and disappointment at the Prado picture. He cannot fail to recognize the inimitable reds, the sea-greens, the exquisite patina of the whites, and the amazing atmosphere that flows, in the luminous work of the master, like a life-giving stream round his Christs, Virgins, and Saints. Independently of the colour, there are other equally characteristic qualities which compel the attention, and must suffice to set any uncertainty at rest. The drawing is sensitive and delicate. The face is stamped with the most vivid expression of anguish, without losing any of its nobility, or of that high serenity which the great old masters laid upon the brows of the afflicted in token of the celestial recompense that awaited them. The bold gesture of the hands, which is one of the capital points of the picture, seems to carry on the expression of love and suffering beyond tears, beyond anything that the swollen features, the woful mouth, or the sunken eyes can say.

The picture is on panel; that in the Prado on slate. The latter is unsigned; the picture in the Carvallo collection has TITIANVS F in Roman characters on the left side. One point is important: the painted figure is designed in much better proportion than the corresponding figure in the Prado picture, in which the upper part of the veil nearly touches the top of the frame and the

<sup>1</sup> Translated by Harold Child. <sup>2</sup> Reproduced, Plate II, p. 97.

<sup>3</sup> Reproduced, Plate I, p. 94.

## *Carvallo Collection—A Newly-discovered Titian*

massive shoulders disappear under the sides. The head of the Virgin is encircled by an aureole, and this detail does not appear in *the replica* in the Prado. For that is the conclusion we must come to. From four points of view—conception, drawing, colouring, and the material elements of appreciation—the Mater Dolorosa in the Carvallo collection must be regarded as an original, a very remarkable original, of which the Prado picture is merely a copy, a replica, or a very inferior variant. How this variant came to be in the place which ought to be occupied by the original work in the Prado, the home of artistic authenticity and originality, is a question to which it is difficult to give a precise answer. All we can do is to advance several hypotheses, and after considering all the possible contingencies, boldly decide that one of them contains the solution of the problem.

First, then: a copy may have been substituted for the genuine picture. This is improbable, considering that the picture has always been in the royal collection, and appears to have always been mentioned as a painting on slate.

Second: Charles V may have had occasion to admire the Mater Dolorosa during a visit to some private house, and have been so fascinated as to commission Titian for another. This is equally unsatisfactory. In a letter to the emperor Titian speaks of his work with a warmth of feeling which would be quite comprehensible in the case of a new creation of his genius, but rather out of place in that of a mere replica. Titian's letter, moreover, receives corroboration from another in which this painting is mentioned, a letter of Vargas the Spanish ambassador to Venice.

Third: we must observe here that the Mater Dolorosa in the Prado is the pendant of a painting on slate, the Ecce Homo, and that both, in accordance with the desire

of Charles V, formed part of the decoration of an altar of the Virgin in the monastery of Yuste. That, no doubt, was the original destination of the painting now in the Carvallo collection when it was dispatched from Italy and reached the hands of Charles V in Spain. Then it was discovered that it was of a different size from the Ecce Homo and painted on a different material. Here again a letter from Vargas to the emperor comes aptly to hand, with information as to the causes of these defects in the symmetrical adaptation of the painting to its object. Charles, however, did not give up the plan he had formed for the altar. He commissioned either Titian himself, or some Spanish artist, giving the necessary directions, to paint the pendant he wanted, and kept the mother-work for himself. The copy went to complete the ex-voto promised to the Virgin, while the original, as historical evidence proves, became his bedside-picture, as it were a breviary of beauty and private prayer. And, indeed, so ardent a lover of art and of the faith, so catholic an amateur and so devout a Catholic, might well pass on a work of indifferent quality to public and official worship, while only the wonderful Mater Dolorosa itself could be held worthy of a more august destination, to be the painting before which, in his hours of solitude and silence, Caesar talked in touching intimacy with God. The last consideration only comes in, if I may say so, as evidence of morality.

But, taken altogether, this last hypothesis may serve to explain how the genuine Mater Dolorosa, forming part of Charles V's personal collection, was isolated and was left out of his collective bequests to fall into the hands of a familiar friend of the imperial penitent. For that reason I consider it the most likely of the three. In any case there is no room for doubt as to which is the original and which the copy.

*(To be continued.)*



CARVALLO COLLECTION, PLATE  
II. MATER DOLOROSO, ATTRI  
BUTED TO TITIAN; IN THE  
PRADO GALLERY, MADRID



# THE NEW BRONZE RELIEF IN THE BRITISH MUSEUM

BY CECIL SMITH

**T**HE toreutic art of the Greeks—the art of executing designs in repoussé and chased metal—is in the nature of things but scantily represented in our public

collections; the extraordinary skill, on which the artist evidently prided himself, of obtaining the maximum of effect with the least quantity of material, of pushing the malleability of the metal to an almost vanishing point, so that at the highest salient it is scarcely more than paper thick, naturally tended to increase its fragility. The result is that the few really fine bronze reliefs which have come down to us can be counted on the fingers. These are for the most part designs which have decorated mirror-cases or vases; during what seems to have been a comparatively limited period, starting from about 400 B.C., the manufacture of these two classes of artistic metal-work seems to have been extensively practised in Greece and the Greek islands. The vases chosen for this decoration are usually the graceful hydria with its two lateral handles, and one vertical handle attached at neck and body; the subject in relief is usually found at the lower insertion of this last.

The most important of the Greek bronze reliefs of this class still existing has lately passed into the British Museum, and is reproduced in its natural size on the plate. Possessing as it does already the famous bronzes of Siris, as well as a splendid series of reliefs from bronze mirrors and vases, the national collection may now claim to be far in advance of all others in regard to this beautiful branch of ancient art. This last acquisition was not effected without a struggle. The bronze relief, which was found at Paramythia in 1792, was figured in the 'Specimens of Antient Sculpture' published by the Dilettanti Society in

1835, and has thus been well known for nearly three-quarters of a century. When therefore it was offered at Christie's in the popular Hawkins sale in July of this year, bidders were bold and plentiful, and the sum eventually reached (£2,250) was far beyond the limited departmental grant. Fortunately, friends of the museum, including Mrs. Hawkins herself and the National Art Collections Fund, came forward and provided more than a third of the amount required. When it is remembered that the bronzes of Siris cost but £1,000, the price may at first sight appear to be excessive; but much water has passed under the bridge since 1833, and there is now practically no limit to the value of first-rate objects of Greek art. The harvest unfortunately is extremely limited, and the labourers—who include purposeful buyers from America and South Africa with full purses—are abundant. And as there seems to be every prospect that these conditions will be aggravated rather than diminished in course of time, it is the more essential that our public institutions should have the means for exercising timely liberality.

In the 'Specimens' the relief is described as from a votive mirror, and this explanation has been hitherto generally accepted. There are, however, difficulties which militate against this supposition. In the first place, the relief itself is 7 in. wide by 6 in. high; and any background on which it could suitably be placed would necessarily be far larger than the largest mirror which has come down to us. It is possible indeed that this was, as has been suggested, a votive offering to Aphrodite, and therefore made as worthy in size as it undoubtedly is in beauty. But there is a stronger objection in the shape of the design itself: Greek bronze mirrors were always circular, and the reliefs which decorate them are invariably designed in harmony with this circular form; the



## *The New Bronze Relief in the British Museum*

height and width are not far different, and the action centres towards or radiates from the centre of the design.

Here neither of these conditions is fulfilled: the height is palpably less than the width, and the design has no central point; such movement as it has is decidedly towards the left—the figures all face in that direction; and though they are at rest, there is a beautiful rhythm of line which carries the eye onward from the youth in the Phrygian dress to the smiling Eros who closes the scene. Such a composition as this was certainly never intended to decorate a circular space, nor to stand as an independent composition. The balance which it requires must have been provided by some feature in that which it served to decorate, and most probably by a second corresponding group. Unfortunately the second group, if there was one, has not come down to us, and no indication is given by the bronze itself of the purpose of the object which the relief was intended to decorate. Under these circumstances speculation would be unprofitable; but when one recalls the rich decoration of the marble stall of the priest of Dionysos in the theatre at Athens, it seems possible that the arms of a throne might have received decorations like these; it could not, however, have been intended for rough handling, and was therefore probably votive.

Like all the Paramythia bronzes, this relief is in admirable preservation; in some parts, especially in the upper portion, the heads and the bodies of the two Love gods and the woman must be practically as they left the artist's hand, and here and there retain the light golden original tint of the bronze. From this part downwards the colours merge from a fine highly polished blackish brown to a rich green. Some parts have been destroyed; notably the left hands of the two principal figures, the abdomen and knee of the youth, the front

of the woman's hair, her right wrist, and the wings and right foot of the Eros on the left, have been restored in wax by Flaxman, who also is said to have designed the wooden border with which it is enclosed. The necklaces and bracelets are added in silver; and after the modelling was completed the artist took a very fine graver and added a variety of subtle details which do not appear in the reproduction; thus, beside the stippling of the rocky surface, and the pattern carefully worked over the Phrygian dress, the skin of the sleeping dog is indicated by minutely hatched lines, and the locks of hair of the Love god behind are carried on to the shoulders by delicate engraved wavy strokes.

In spite of this wealth of detail, the forms are modelled with that large simplicity which we are accustomed to associate specially with the art of the Pheidian period and its derivatives; the figure of the youth might have been inspired by the Theseus of the east pediment of the Parthenon. The treatment of the drapery particularly bespeaks the best period; as the fourth century advances we see in these bronze reliefs that the artists were apt to treat drapery as an object in itself and elaborate it out of due proportion; here the drapery, though admirably handled, is always kept in subjection to the due presentment of the forms which it covers.

On the other hand, there is undeniably a tendency to softness and refinement which is a foretaste of the fourth century; to this tendency may also be assigned the unusual and successful attempt to put character into the faces of the Erotes: the one in the centre especially is full of a charming *espièglerie*. On the whole, it seems that the relief may be assigned to 400 B.C. or a date not long subsequent.

The interpretation of the subject presents considerable difficulties; the scene takes place on rocky ground, which is probably intended to represent a mountain-side. Here a youth of effeminate appearance, in





BRONZE RELIEF FROM PARAMYTHIA,  
RECENTLY ACQUIRED BY THE  
BRITISH MUSEUM.



## *The New Bronze Relief in the British Museum*

Asiatic costume, with long hair, necklace, bracelets, and apparently anklets, is half reclining in an attitude of indolent repose; beneath him his great hound, prototype of a breed of savage sheep-dogs which one meets in Asia Minor to-day, lies curled up asleep. Beside him is seated a woman who turns towards him, and who seems to be unveiling for his admiration the upper part of her form, in which she is assisted by the little Love god behind. The second Love is seated easily on the left, and looks smilingly round in an attitude as if he were in no doubt as to the result.

The scene has usually been interpreted as the visit of Aphrodite to Anchises on Mount Ida. The story is told in the Homeric Hymn to Aphrodite; as a set-back to her pride, Zeus had smitten her with love for the beautiful herdsman; pretending to be a mortal, she visits him on Mount Ida. Against this view may be set the presence of the two Love gods, and the nonchalant attitudes of the two principal figures; the Phrygian youth is a backward lover surely; and besides, despite the undoubted antiquity of the myth (which goes back to Hesiod), no other representation of Anchises in this association in Greek art is known; his only appearance on the monuments is as an old man flying with his son Aeneas from the sack of Troy.

The writer of the description in the 'Specimens' compares the charming description, in Theocritus' fifteenth idyll, of Aphrodite and Adonis seated on two couches over which flutter Erotes like nightingales settling upon trees. The effeminate appearance of the youth, however, precludes his being a hunter, and the dog is that of a shepherd rather than a hunter.

M. Paul Girard has made a suggestion to me which is worthy of consideration. The effeminate youth who lies on a moun-

tain-side with his dog beside him is already known to Greek art as Paris when, to decide the fateful judgement, the goddesses approach him on Mount Ida. Can this be a shortened form of the same myth? Aphrodite in that scene is often accompanied by her Loves, and often unveils herself, like Phryne, before her judges. But would she ever sit before him thus, and would he retain his attitude of dreamy nonchalance while the fairest woman in the world is being promised to him as his bride? These are the chief difficulties, rather than the unusual absence of the two other competing goddesses. If, as I suggested above, this relief formed a pendant with another, it may even be that in the fellow design Athena and Hera were shown with Hermes, thus completing the necessary persons of the story.

It is even possible that we need not expect too close a mythological interpretation of the scene. Among the vase paintings of the end of the fifth century B.C., especially on a series of graceful hydriae, this type of scene is extremely popular. The figure in Asiatic costume and the lady with the two Love gods are stock subjects; and as we know from the inscriptions which sometimes are attached to the paintings, are made to do duty for various personages, which sometimes even are independent of mythology. Until some definite evidence arises, that is, I fear, as far as we can go in interpretation.

Something remains to be said of the site on which this relief was found and the circumstances which brought it from Parameythia to the British Museum. As, however, the museum has just acquired another important bronze from the same source, which will be illustrated in a succeeding number of this magazine, I propose to defer this part of the subject.

# NOTES ON PICTURES IN THE ROYAL COLLECTIONS

## ARTICLE IV.—TWO GERMAN PORTRAITS<sup>1</sup>

BY LIONEL CUST, M.V.O., F.S.A.



AMONG the paintings in the collection of Prince Ludwig von Oettingen-Wallerstein, now at Buckingham Palace, are two portraits of the German school in the early sixteenth century, which if not of any great importance in themselves, yet seem worthy of some special notice.

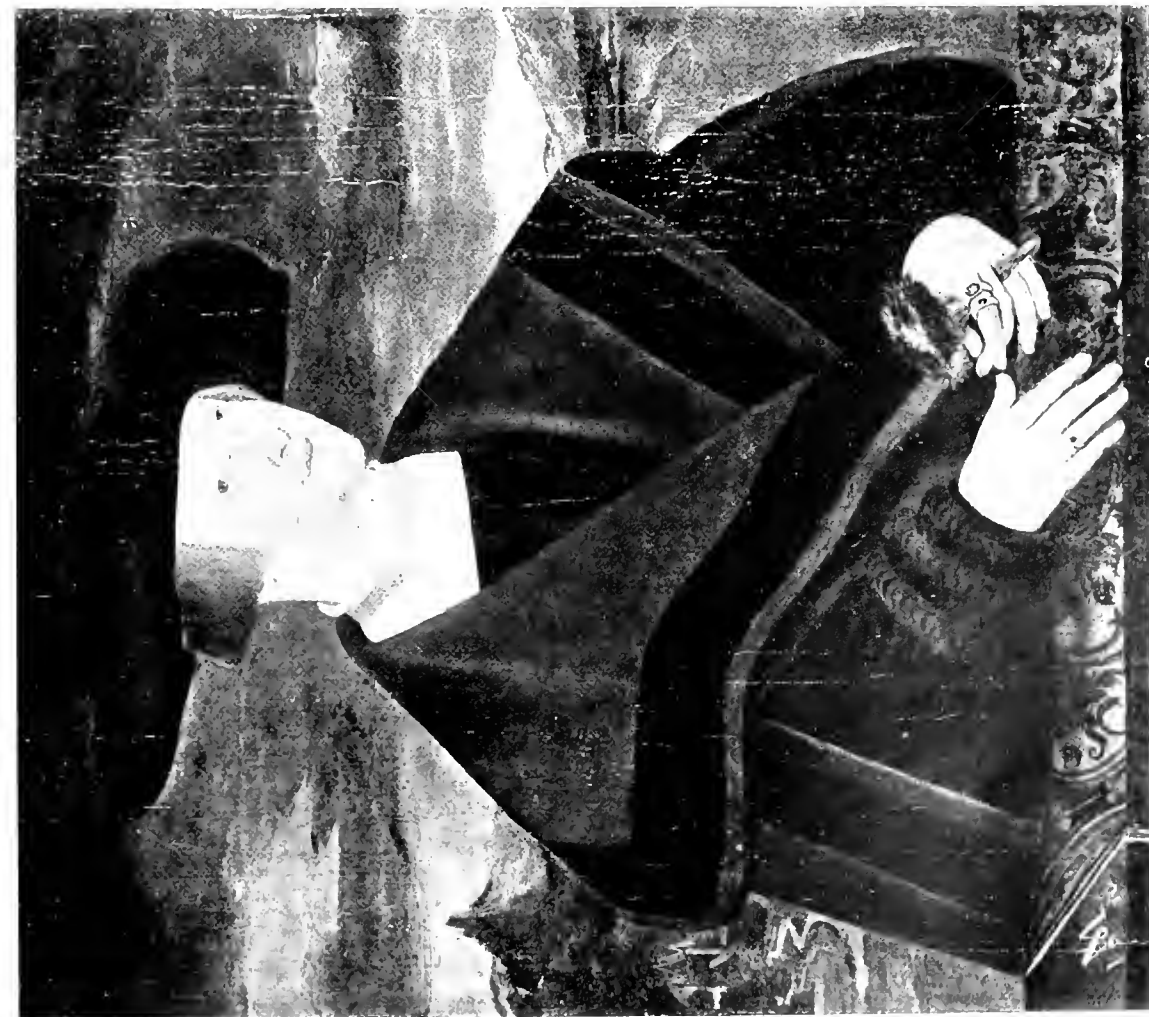
The first of these is a portrait of a young man in a light brown coat with broad bands of black velvet on the sleeves, and a broad fur trimming down the sides, the coat being wrapped round him so as to show an undervest of black cloth, but no white shirt. He wears a light grey cap over his thick light brown hair. His features are well defined, and the eyes light hazel. He holds in his right hand, which is thrust out of the folds of the cloak, a rosary of reddish-pink beads. The portrait is painted on a deal panel, which has apparently been prepared with a reddish ground, the background of the painting being a dull olive green. The portrait measures 20 inches high by 14 inches broad.

Across the top of the painting is inscribed on the left ANNA (*sic*) DNI, and on the right 1509; the space in the centre being filled by a slight device in gold paint, representing an owl apparently attacked by another bird. The portrait was recognized by Dr. Waagen as belonging to the school of Albrecht Dürer, and he therefore attributed it to Hans von Kulmbach. It would seem more probable that the portrait is the work of Hans Baldung (Grün), seeing that it was during the years 1507–1509 that Hans Baldung was working at Nuremberg under Albrecht Dürer.

When looking at this portrait at Buckingham Palace the mind reverts to the well-known Head of an Old Man at the National Portrait Gallery, rightly ascribed to Baldung, and also to the newly acquired portrait of Albrecht Dürer's father, ascribed to Dürer himself, which hangs close by and challenges a comparison. The authenticity of the portrait by Dürer will probably ever remain a subject of dispute. It may be that the ravages of age and the destroying hand of man have removed the evidences of authenticity, as they have done so ruthlessly in the case of the portrait at Buckingham Palace here reproduced.

It has not apparently been noted during the discussion on the Dürer portrait that there was at Nuremberg a school of portraiture, of which Albrecht Dürer was but the greatest and most skilful exponent. Its style of portrait was not invented by him; it existed already, but was converted by his genius from a trade or craft into a fine art. The great families at Nuremberg—the Tucher, Hofer, Kress, Holzschuher, Paumgärtner, and others—possessed a series of portraits, many of which were contemporary with Albrecht Dürer, and even anterior to him. Round Dürer grew up a school of young painters, such as Baldung, Pencz, and Altdorfer, whose portraits are by no means among the least of their works. That his pupils copied Dürer's works seems indubitable, and what better models could they have had? Is it too bold to hazard a conjecture that the portrait of Dürer's father was one of the regular properties of Dürer's studio, and that the most successful pupil was he who could most skilfully imitate the great master's own touch in the minutest detail? In these circumstances it would be possible to hazard a further suggestion, that the portrait of Dürer's father now in the National Gallery might be the work of

<sup>1</sup> For former articles of this series see THE BURLINGTON MAGAZINE, Nos. XIII, XIV, and XVIII.



PORTRAIT BY MICHAEL OSTENDORFER



PORTRAIT ATTRIBUTED TO HANS FALLUN



## *Two German Portraits in the Royal Collections*

Hans Baldung in Dürer's studio. A comparison of this portrait with the authenticated work of Baldung close by is not entirely hostile to such a suggestion. A further comparison with the portrait at Buckingham Palace, so far as that can be seen under its present ruined surface, leads to a similar suggestion. At all events, it would be necessary to know more about the Nuremberg school of portrait painters before declaring one's absolute faith in the authenticity of the portrait of Dürer's father now at the National Gallery.

It may be noted also that the curious device in the centre of the inscription above the portrait, the owl and the flying bird, is suggestive of the work of a fifteenth-century engraver in Germany.

The second portrait here reproduced serves to introduce a painter whose works are very scarce in England, and indeed in Germany outside his native town of Regensburg (Ratisbon), where the painter, Michael Ostendorfer, seems for a time to have been the chief artist in the town. Ostendorfer was the pupil and successor at Regensburg of Albrecht Altdorfer, that great original genius who had begun his early studies under Dürer at Nuremberg, and subsequently developed a style of his own. Ostendorfer can hardly claim a high rank among German artists, but his designs for woodcuts are not without power and merit. He lived at Regensburg about 1515-1559, and seems to have enjoyed the patronage of the elector of Bavaria and his consort. The portrait at Buckingham Palace represents a young man standing behind a parapet which is covered with a crimson brocaded cloth. He is seen at half length, his right hand resting on the parapet, his left holding a carnation between his finger and thumb. On the first finger of his left hand are two rings, one with the armorial bearings of his family, and another ring is on the third finger of his right hand. He wears a black dress with full sleeves,

puffed and slashed above the wrists, and a light brown cloak trimmed with broad black velvet stripes. The dress is cut square on the breast and shows a white shirt with a gold braid round the neck. On his head is a large, flat, broad-brimmed black cap. His features are regular, but somewhat pinched, his hair short and light brown, his eyes are light brown. In the background is a castle seen on the left at the foot of a mountainous range, one height of which, like a dolomite, is extremely conspicuous. The sky is of a curious lurid combination of colours, chiefly orange and blue. The painting is signed on the parapet M.O. (in monogram) and dated 1530.

The portrait is painted on a dark stained deal panel, on the reverse of which are the following inscriptions:—

At the top is inscribed in large capital roman letters:

NATVS . ANNO . DNI . MD . IIII.

Below this is inscribed in gothic letters

BLOITHENGIESER—PORTNER

above and on either side of a double shield of armorial bearings, the dexter shield bearing sable a chevron or between two mullets above and a bell below, all of the same, with the same shield of arms as a crest, and the sinister shield bearing sable a stag salient or, the crest being a stag's head with large antlers. The first-named armorial bearings are identical with those on the ring worn by the young man on his finger.

Below this again is inscribed, again in roman capitals:

FACTA EST IMAGO HEC ANNO DNI  
MDXXX.

and below this, at the bottom of the panel, in gothic characters:

WILS GOT NIEMANDT WENNDTS.

This portrait is an interesting specimen of Bavarian art, and may represent a new phase of art to the student in this country.



## WHAT MODERN PICTURES ARE WORTH COLLECTING ?

### I

**T**HE number of people who are interested in pictures has increased enormously of recent years, yet the number of picture-buyers has not increased in a like ratio.

The reason is, that the man who has grown to like pictures is conscious that his liking is not founded on the science or practical rule of thumb which enables him to act successfully in other matters. He is puzzled by the thousands of pictures exhibited, by the apparent diversity and caprice of critical opinion.

Meanwhile, under his very eyes the reputation and market value of pictures by men like Whistler or Corot continues to rise. He cannot help envying the men who bought their work twenty-five years ago for comparatively trifling sums. He knows that other collectors must be buying pictures just as wisely now, but he cannot follow them because he does not know their secret. The almost uniform success enjoyed by a collector like the late Mr. Staats Forbes would certainly seem to point to some definite method of anticipating the public judgement, but the difficulty is to find it.

The difference between the opinions of the leading critics is less great than it seems. Their personal or technical sympathies may lead them to approach painting from different points of view; but a collation of their opinions would reveal a fairly complete unanimity as to the best painters living among us, however much they might differ about the remainder.

Thus, a rough-and-ready way of collecting would be to take in the *Athenæum* and *Saturday Review*, and buy only the paintings about which both are in agreement. If the results thus obtained were confirmed by the *Daily Telegraph* or the *Standard*, and not absolutely condemned by

the *Star*, anyone who turned them to practical account would have the benefit of the best modern expert opinion available. Such a method, of course, would be an aid to successful collecting rather than the sole means of it. Most men would rather trust to their own taste could they but feel it was based on a sound foundation.

### II

Looking back over the whole past history of the art, do any general principles emerge by which we may in any way forecast the future reputation of our contemporary painters? A few such principles certainly seem to have the support of experience.

First. That great and lasting fame is in time uniformly accorded to those who were at once great men as well as able painters. Mantegna, for instance, is now recognized as a greater artist than Guido Reni.

Secondly. That while fame is permanent and very largely dependent on excellence, market value is quite distinct from it, being less stable, and may vary with the subject treated and the sympathy accorded to it by each succeeding generation. Rubens, for instance, is appreciated to-day at a rate far below the deserts of his rank as an artist.

Thirdly. That the actual mass of a man's work, if good, helps to spread his fame, and therefore tends to make his value stable up to a certain point. Rarity is only a source of value when accompanied by a halo of fascinating legend, as with Giorgione or Leonardo.

So far as market value is concerned, these principles would have to be qualified and enlarged by collation with the practical experience of the cleverest modern dealers. The question of finding out which of our contemporary painters possess the qualities necessary for lasting fame is a less simple business, and it will therefore be best to approach it without further delay.



## *What Modern Pictures are Worth Collecting ?*

### III

If we asked a great critic to tell us why Titian was a better artist than, shall we say, George Morland, and to give his reasons analytically, he would probably explain that Titian's superiority was threefold.

First, it was physical: that is to say, his constitution enabled him to do more good painting than Morland, and to endow it with a greater degree of his own vitality.

Secondly, it was intellectual. Titian's brain was of a finer order than Morland's; he saw life more widely and profoundly, and expressed his vision with more perfect and deliberate knowledge of the conditions of his art.

Thirdly, it was technical. Titian's hand drew with more wonderful ease and perfection, and his feeling for colour is by general admission the most remarkable which the world has ever known.

What is the relative importance of these three faculties ?

Technical power is essential. Without it the painter is unable to control line and colour, the language of his art.

Intellectual power is essential. Without it the painter has neither insight nor the inventive faculty for expressing his vision in pictorial form.

Physical power, on the other hand, though it must exist in some degree for the execution of any work at all, and though in certain personalities, such as Michelangelo or Rubens, it does much towards perfecting their other faculties, is chiefly valuable as adding to the mass and consistency of a man's work, and not to its quality or intensity. A profound and vigorous intellect in a feeble body may produce art that exhilarates us far more by its suggestion of vitality than the production of a Hercules devoid of brains. At the same time, lack of bodily strength may limit the scale and quantity, and sometimes even the consistent merit, of an

artist's work. A man of less powerful physique than Michelangelo could never have undertaken the painting of the Sistine Chapel. Nor could Whistler have produced the long series of great pictures which a sounder constitution made possible for Watts. Yet Whistler's work, though so limited in quantity, is so fine that he might serve as a proof that physical strength, though a most valuable adjunct to artistic excellence, is by no means essential to it.

### IV

Our analysis has thus far been qualitative only; to be of any practical use we must make it quantitative also.

Here a difficulty at once arises. How are we to estimate the respective values of the intellectual and technical elements in painting ?

The power of synthesis—of inventive design—which enables an artist to furnish his thought with its most complete and emphatic pictorial expression, is a quality of such importance that it seems almost more valuable than the intensity of insight which makes men like Rembrandt and Michelangelo tower above their fellows. Again, how do these two qualities stand in comparison with the mastery of implements, which we may define as delicacy of drawing, or the peculiar development of the senses which gives us fine colour ? Fine thought can only be completely expressed by fine handiwork, therefore each is necessary to the other, while the power of colour to convey emotional significance is so universally felt that without the suggestion of it a work of art almost ceases to have meaning.

To attempt a quite scientific solution of the problem would be to lose ourselves in subtle divisions without any hope of finality, both drawing and colour being dependent on the intellectual faculties. After all, we cannot go about the affairs of

## *What Modern Pictures are Worth Collecting ?*

ordinary life in a too minutely inquiring spirit. We constantly employ rough tests and convenient formulae (which we call common sense) without returning to first principles. When we wish to find out the most learned of our younger scholars, we do not attempt to test their knowledge in every conceivable way, but apply the touchstone of examination papers. The result of this very rough-and-ready ordeal may not be perfectly just, but if the examination is well conducted the marks given will represent the knowledge of each candidate with approximate correctness.

### V

The qualities found in the very greatest artists may be tabulated somewhat as follows:—

Physical power	-
Intellectual power	- { Inventive design. Intensity of insight.
Technical power	- { Delicacy of drawing. Delicacy of colour.

The phrasing is clumsy, and the divisions are not above logical criticism, but they must serve our need; indeed it may be useful to abbreviate the terms still further. Strength will then serve as a convenient summary for an artist's physical energy; Design for his pictorial inventiveness; Insight for the intensity of his perception; Drawing for the perfection with which he manipulates his materials; Colour for the perfection of his colour sense.

The relative value of these different qualities must always vary with the personal sympathies of each critic. The simplest plan, therefore, will be to estimate all five as of equal importance. What then will be the simplest notation for

marking the difference between first-rate, second-rate, and third-rate talent?

Following the analogy of an examination paper, the number 6 might be used to express the highest possible development of each separate faculty. The number 5 would then stand for a less perfect degree of excellence, and so on. Smaller figures would not allow for proper differentiation; larger ones might lead to ridiculous hair-splitting, and suggest the possibility of an exact and absolute scale of artistic genius, which is far from my intention. The perfect artist would thus be represented by a total of 30, made up as follows:

Strength	-	-	-	6
Design	-	-	-	6
Insight	-	-	-	6
Drawing	-	-	-	6
Colour	-	-	-	6

By estimating in this fashion the work of ten or twelve of the great old masters, we can obtain a rough tabular analysis of their genius which will form a basis for comparison, point by point, with the masters of the nineteenth century, and afterwards with the painters working among us to-day.


Of course, neither this method nor any other can help the colour-blind or the incorrigibly stupid to understand good painting. Most of the people, however, who like good pictures are not lacking in intelligence or taste, and a systematic analysis such as that proposed, though crude, may at least enable them to focus their attention on the essential qualities of painting one by one, until the sight of them combined in a fine picture leads to instinctive recognition without the aid of an arithmetical formula.

P. A.

# SHEFFIELD PLATE IN THE COLLECTION OF THE VISCOUNTESS WOLSELEY

BY J. M. SPINK

## PART I

MONG the many and varied objects of art which are sought by the collector or connoisseur there are perhaps few that merit more attention from an artistic point of view than pieces of old Sheffield plate. Although for many decades there have been those who have appreciated the fine outline and generally beautiful work associated with the plate which was produced chiefly in the old Yorkshire town whence it takes its name, yet how comparatively few 'collections' there are of old Sheffield worthy of the designation! However, the one under review is indeed a notable and worthy exception, as may be seen from the charming pieces which, by the courtesy of Lady Wolseley, are illustrated in this issue of THE BURLINGTON MAGAZINE.

In most cases the collector can find quite a voluminous library upon any subject in which he may be interested, but the collector of Sheffield plate has no such advantage. There is a singular deficiency of literature dealing with this subject, and none that can be called authoritative. It may therefore be of interest to take a somewhat cursory glance at the history of Sheffield plate, which can trace its origin as far back as the time of George II. In the year 1742 it occurred to one Thos. Bolsover that it would prove to be a matter of considerable economy if a better substitute for silver than pewter could be produced (the value of silver in those days was of course nearly  $2\frac{1}{2}$  times that of the present time), and he accomplished this by rolling together a sheet of copper with a thinner one of silver. Unfortunately, however, he

did not follow up his discovery, but contented himself by making only such small items as buttons, snuff-boxes, etc. The new process having once been initiated was shortly after taken up in a practical manner by Joseph Hancock, a member of the Cutlers' Company of Sheffield, who showed successfully how the fine plain and chased silver plate could be artistically imitated.

A further description of the process of manufacture will perhaps be of interest. The copper was first carefully melted and run into ingots of the size required; the surfaces of these were then carefully smoothed down, very great care being taken in keeping them quite clean.

A piece of fine silver was then rolled to the size desired, slightly less in surface area than the copper ingot. This also was carefully scraped and cleaned. The two were then placed on an anvil or any solid foundation, and the silver plate was hammered quite flat and bedded all over the surface of the ingot. Then a flat piece of metal the size of the whole and about  $\frac{1}{16}$  in. thick was placed on the top of the silver, a preparation of whiting the consistency of paste being spread on the under side of the latter plate, and all three were bound tightly together with wire. The whole was then placed in a coke fire until the silver was on the point of running, when it was carefully withdrawn and held quite flat until the silver had set. This was repeated on the other side of the copper if double plating was wanted. Dishes and plates for instance required to be plated on both sides, but other pieces, such as dish covers, etc., had the inside tinned after being made up.

The next process was to roll the silver-plated ingot to the required thickness between heavy rollers; this was done at that

## *Sheffield Plate in the Collection of Viscountess Wolseley*

time by the rolling mills which were worked by the many streams of water around Sheffield. A sheet of metal of the required thickness having thus been obtained, a piece was carefully cut out of the size necessary to make the intended article, the sides being neatly dovetailed into each other and soldered together.

The article was then placed on a suitable piece of metal termed a 'stake,' and hammered upon it till the surface was quite flat and even. These pieces were then handed to the workman, and to him was also given the design or pattern to work to. In the first place he hammered out the plate to the greatest diameter required, then reduced the other parts of the body to the desired shape; this was done by what is termed a 'raising mallet' made of horn. The process is known in the trade as 'raising.' After it was shaped as desired it was hammered over several times, first with a bare hammer and then with a hammer with a piece of cloth fastened to it which gave it a fine smooth surface.

It was then ready for the addition of the other parts, such as mounts, feet, etc., these latter being made of silver struck in a steel die. When one notices the rich mounts, handles, feet, knobs, etc., seen on the old patterns, some idea can be formed of the care and expense lavished on making the dies themselves, the design being most carefully and accurately intaglio-cut in solid steel. The mounts after being struck were filled with solder and the edges filed off; then, having been bent on lead or some other soft substance to the shape required, they were ready to be soldered on to the article, which was painted over with whiting round the mounts to prevent the solder running over the plated surface. The article was then carefully heated, and the mounts pressed on to the body with a piece of cork or other soft substance. The heat was kept up until the solder in the

mounts, etc., was seen to be just melted, care being taken not to over-heat the surface, and so cause the solder to run. The whiting was washed off, and the article was ready for its silver edges. These were made of a very thin strip of silver drawn through a hole in a small wortle to bend it on each side. It was then soldered to the top edge of the article, and the lower edge was soldered under the mounts, etc.

The article was now practically made, and, if decoration was required, it was passed to the chaser. After his work was added it was ready for burnishing and polishing. The burnishing was done by women with a piece of very fine polished steel worked in different ways by the hand. Such articles as dishes and warmers, after being cut out of the flat metal, were all 'swaged' or shaped by hand to correspond to the shape of the die, and then sent into the workshop and stamped on a steel die. Afterwards the mounts were added in the way already described. Such articles as trays and waiters and dish-covers, ice-pails, tea and coffee sets, and many other large pieces required an extra sheet of silver to be placed on the surface where the shield would come. This was a very delicate process, requiring experienced manipulation.

It was done in this manner. All articles, excepting dish-covers, had the silver shield added after the cutting of the flat sheet, before turning up or shaping. A copper 'scale' was usually employed which fitted the shape of the metal and had a hole cut out and marked all round at the place where the shield had to be rubbed on to the body, so that the workman was able to put it in the exact place required. A piece of silver was then cut to the required shape, and the edges bevelled off for about one-eighth of an inch all round. This was called 'tapering off,' and enabled the operator afterwards to hammer the joining so that it could not be perceived. The article,

## *Sheffield Plate in the Collection of Viscountess Wolseley*

with the shield, was then dipped in vitriol and water, and carefully cleaned with very fine brickdust ; the shield was laid on the metal and taken to a hearth. The fire was made of charcoal, and the heat increased by the workman working the bellows with his foot. The article was then laid on the hearth over the fire until it was red-hot, care being taken not to get it too hot for fear of blistering the plated metal. At the critical moment the workman took a bright steel instrument, bent over at the end and rounded, but with no sharp edges, and began rubbing round the outer edge of the shield first. Meanwhile he kept the article red-hot, constantly dipping the rubber in water to keep it cool, and gradually working the rubbing tool over the whole surface of the shield until it was quite bedded and adhered to the metal. Care had to be taken that no air or other substance remained between the shield and the metal. The article was then allowed to cool, and was again dipped in vitriol and water. The same process was repeated to ensure the sheet of silver being fast in every part of the surface covered. In case any air had got under the shield and had raised a blister, the shield was pricked, and the rubbing tool worked to and fro until the mark had quite disappeared. The article was then placed on a bright steel 'stake' and well hammered all over till it was impossible to trace the joining of the shield to the metal. No solder having been used, it would seem to the uninitiated impossible for the two metals to be united. Nevertheless, it was done ; and if the workman was an expert, as he had to be, it is impossible to perceive the joining. On a large tray the shield is about four inches by three, hence it will be seen how careful and skilful the man had to be. In the case of dish-covers the body had to be shaped first and the silver shield wired on and treated as has already been described ; but this was done with a lamp and blowpipe giving out great heat.

The foregoing remarks will provide the collector of Sheffield plate with some idea of the process of its manufacture, although it will be of interest in a future article to give a short *resumé* of the general methods employed in gilding.

In so fine a collection as that under review and with so many pieces of real artistic merit, it was no easy task to select examples which should represent the period when the silversmith's art had not reached the marked decadence which was apparent during the reigns of the later Georges and the greater part of that of Queen Victoria. It was, as is well known, during the early years of George II's reign that the somewhat plain and severe styles in silver which prevailed for a long period before began to give way to designs of a more ornate character, and the greater portion of the charming plated wares of that time were modelled upon the fine silver contemporary with them.

The first illustration depicts a well-known form of tea caddy (No. 1), of only some five or six inches high, semi-fluted around the lower portion, while the upper part is decorated in scrolls and flowers so frequently met with during the reign of George II ; a somewhat earlier style was of oblong shape and usually plain. No. 4 is a representative piece of the best period, 1760-1780, of vase-shape form, doubtless suggested by the Greek vases brought to England about that time, or by Wedgwood's versions of them. A specimen of this kind is not commonly met with. (Plate I.)

No. 2 is a two-handled loving-cup ornamented in a similar manner to the circular tea caddy. These cups are found in several sizes with a round, chased, or plain foot, and made to contain from one pint to a quart. They are interesting, but not extremely rare. (Plate I.)

No. 3 is an excellent specimen of a jug for mulled ale with cover. These jugs

## *Sheffield Plate in the Collection of Viscountess Wolseley*

were made both plain and chased, the one illustrated being fluted with a reeded band encircling the upper part. There can be no doubt that the ale jug followed closely in point of time the large beer tankards which were so much in vogue from the time of Cromwell, or even earlier, to that of George IV, this example evidently being contemporary with those of the latter part of the reign of George III. (Plate I.)

No. 5 is a good representation of the butter boat, a richly-chased example of good form not frequently seen in Sheffield plate, although the same pattern, generally of a perfectly plain type, is often met with in solid silver. (Plate II.)

No. 6 is a magnificent piece of plate of oviform design with beaded and festoon decoration in exquisite taste. Sauce tureens of this character are decidedly scarce and much prized. (Plate II.)

No. 7 is an oval mustard pot, shaped and finely pierced and fitted with a glass lining to contain the condiment. These are often seen of circular shape and either plain or ornamented with open work of excellent design. (Plate II.)

Nos. 8 (Plate III) and 11 (Plate IV) represent different forms of wax-taper holders. These are met with in several kinds, No. 8 being of open wirework and hinged in the centre to accommodate the taper. There are also many pretty forms of No. 11, which, as shown by the illustration, contain the taper inside with a perforation in the lid.

No. 9 is an exquisite sugar vase of finely-pierced and festoon work, with glass lining. This particular design is rarely met with, and such a piece forms a notable addition to any collection. (Plate II.)

No. 10 represents a handsome rosewater ewer of helmet form. These also are exceedingly difficult to obtain, as comparatively few appear to have been made. (Plate III.)

No. 12 is a sugar basin and cover formed of open wire-work, necessitating a containing bowl of glass, which has a very pleasing and quaint effect. This method of using plated wire appears to have followed to some extent the pierced patterns, and so usually indicates a later date. (Plate II.)

No. 13 is a charming old powdered sugar basket. Sometimes they are found prettily engraved or even quite plain: the pierced kinds are certainly rare and generally fitted with a lining of blue glass. (Plate II.)

Nos. 14 and 18 illustrate salt cellars, which are much sought after but are difficult to meet with in such good repair as these examples, owing to the deteriorating effects of the salt. There are many most beautiful types, but few finer than that of No. 14. (Plate IV.)

No. 15 represents a very choice example of hot water or milk jug, the contour of which, it will be noticed, is quite of classical design; the small band of ornate chased work running round the upper portion materially adds to its pleasing effect. They are by no means easy to purchase in fine condition. (Plate III.)

No. 16 is a very good specimen of the Georgian teapot. This design is quite characteristic of that period; those of hexagonal shape are, however, not common, as the more usual kinds were plain, oval, or engraved. (Plate II.)

No. 17 shows a small table inkstand. These are mostly found either with two or three bottles, with pretty pierced containers for the glass, the centre bottle frequently being used as a pounce or sand-box. (Plate IV.)

No. 19 is a decidedly uncommon form of snuffer tray which stands upon ball feet and holds, in addition to the snuffers, a pair of extinguishers. This piece is one of the most interesting specimens in the collection. (Plate IV.)

*(To be continued.)*





NO. 4



NO. 1



NO. 2







NO. 5

NO. 6



NO. 9

NO. 13

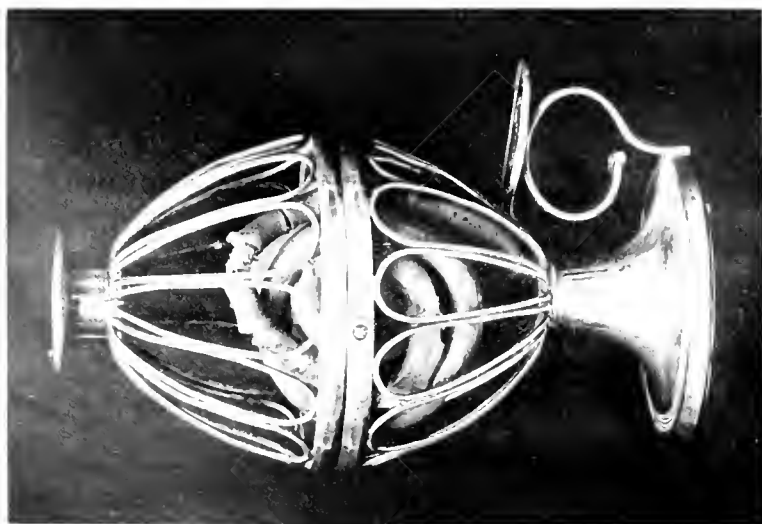


NO. 12

NO. 10

NO. 7





No. 8



No. 15



No. 10





NO. 11

NO. 19



NO. 14



NO. 18




NO. 17



# THE LACE COLLECTION OF MR. ARTHUR BLACKBORNE

BY M. JOURDAIN

## PART III—ROSE POINT<sup>1</sup>

HE term *punto tagliato a foliami* was given to scroll and flowery patterns of the middle of the sixteenth century wrought in embroidered and cut linen. Towards the end of the sixteenth and the beginning of the seventeenth century, the type of patterns known as *punti tagliati a foliami* were also worked in needlepoint laces, and became classed as rose, or *raised*, points. Rose point differs from later *punto in aria* in three important details: in the conventional character of its design, its relief, and in the elaboration of its brides. A great deal of later *punto in aria* is tentative in design; flowers, birds, human and animal forms, are frequently to be met with in the pattern-books, while in rose point there is no change from a purely conventional treatment of scroll forms, and human<sup>2</sup> figures are rarely, almost never, treated.

In some specimens of later *punto in aria* the pattern has a slightly raised edge; in rose point this edge is present, and high relief is also developed. This 'relief' is formed by laying down a pad of coarse threads, varying the quantity according to the height required, and covering the pad or layer by close button-hole stitches. This solid raised rib is often fringed, or *picoté*; and free or flying loops ornamented with picots are used to lighten certain portions of the flowers.

No open fillings or *à jours* are introduced into the *toile*, which is of an even button-hole stitch, varied by pin-holes arranged in lines (to vein the ornament),

or in simple chequer or diaper patterns, which break and vary the surface, but are entirely subordinate to the general 'value.'

The design is connected by an irregular groundwork of brides. Some pieces, even in a public collection such as the Victoria and Albert Museum, are pieced from imperfect specimens which have lost their brides, which are more liable to be destroyed than the solid work. In such cases the scroll design, whose details were originally separated by open spaces occupied by the bride ground, is wrenched and bent from its natural to a debased, flattened, or angular curvature, in order that certain portions of the design may touch one another, thus supplying the lack of brides. Such imperfect and 'secondary gems' can be recognized by the fact that some details are sure to overlap and encroach upon one another, and the flow and continuity of the scroll is lost.

The brides, plain and unornamented in some of the early and heavy *points de Venise*, become highly decorative in the more attenuated designs of the lighter rose points, in which intricate detached and balanced short scrolls and leafy and other fantastic ornament take the place of the flowing scroll, and are ornamented not only with picots but with circles and semi-circles *picoté*, star devices, and S-shaped forms. In other specimens the brides form a mesh ground, sometimes square, sometimes hexagonal, but always *picoté*—the original of the so-called Argentan mesh. The hexagonal mesh is not *regular* in Venetian laces, but is more effective with its rich picots and slight irregularity than the plain and regular brides of Argentan.

Another variety of rose point is coral point, a small irregular pattern supposed to have been copied from a branch of coral.

<sup>1</sup> For Parts I and II, see THE BURLINGTON MAGAZINE, Nos. XVIII and XIX, September and October 1904.

<sup>2</sup> In a specimen belonging to the Falier family, the Doge's horn and double F's are represented, and in a 'pale' of rose point in the Victoria and Albert Museum two angels are displayed holding up a chalice, above which is the sacred monogram, IHS, in rays of glory.

## *The Lace Collection of Mr. Arthur Blackborne*

31 (15 by 6½ inches).—One of the most interesting specimens of rose point in this collection is the pair of cravat ends formerly belonging to Louis XIV.<sup>3</sup> In this the design is composed of a central canopy formed of two floreated scrolls, surmounted by a fleur-de-lys between two birds. Beneath the extremities of the two scrolls is the monogram of Louis XIV, two interlaced L's, resting upon ornamental bases joined by the royal crown. Below each base is the heart—another royal emblem—and on either side of the heart a peacock. To the right and left of this central *motif* is a peacock standing on a base supported by scrolls, and above it is a decorated canopy. At the upper corners is a tropical bird with flowing tail, and at the lower corner the S-shaped *motif*—in reality a detached and debased scroll so frequent in this type of lace—is to be noted. The ground is a hexagonal irregular mesh, each side of which is twice *picoté*; the *toilé* is varied by diamond diaper patterns of pin-holes. The relief is remarkable for its even and close texture, and has the effect of polished bone. This is the type of lace which French authorities describe as among the rare and early *points de France*. Many or most of the rose point laces which appear in French portraits after the date 1665 are undoubtedly *points de France*, though in design they are entirely derived from Venice, and cannot be distinguished from the similar laces depicted in portraits before the date of the establishment of the royal fabrics. Other specimens show the influence of a style of balanced and symmetrical composition with fantastic shapes in which the French designer Bérain excelled, and which is reflected in the textiles and metal of the reign of Louis XIV. In Venetian laces of this period, owing to French influence and costume, design is more frequently vertical, and repeated upon either side of an imaginary central line. The canopies with scroll

devices on either side of them are peculiarly in the style of Louis XIV ornament; this regularity and balance reflected the taste of the King. As Madame de Maintenon says in one of her letters, Louis XIV was so fond of symmetry in his architecture that he would have you 'perish in his symmetry,' for he caused his doors and windows to be constructed in pairs opposite to one another, 'which gave everybody who lived in his palaces their death of cold by draughts.'

32 (15 by 6½ inches).—The design of No. 32 consists of a large central *motif* with two smaller medallions on either side enclosing the royal monogram.<sup>4</sup> At either end is a vertical design of a vase, surmounted by a peacock and leafy ornaments. To the right and left of the central *motif* are grotesque figures on either side of a two-tiered vase upon which rests a tropical bird. These two specimens are interesting both from their *provenance* and the beauty of their design. The brides forming an irregular hexagonal mesh are twice *picoté*, and certain portions of the raised work are edged with a fringe; the perfect and original edge should also be noticed. The 'hanging' pattern of this and the succeeding pieces is, it will be seen, more appropriate to the 'hang' of a full cravat than the earlier 'rolling scroll' horizontal designs, which require to lie flat.

33, 34.—Two collars, showing the design of light, detached, and slender scrolls, graceful but intricate, which superseded the simpler and bolder designs.<sup>5</sup> The arrangement of these forms in balanced or vertical groups is to be noticed, with the introduction of the vase-*motif* in both pieces, and the S-shaped devices, which became so marked a feature in these points under Louis XIV. The vase-*motif*, which had fallen into disuse in textiles, was revived by the French artists of the reign of Louis XIV, who employed it in a series of

<sup>3</sup> Plate VII, page 127.

<sup>4</sup> Plate VII, page 127. <sup>5</sup> Plate VII, page 127; Plate VIII, page 129.



## *The Lace Collection of Mr. Arthur Blackborne*

figured Lyons damasks; and the minute vase-*motifs* of lace no doubt reflect its revived popularity in textiles. The relief in both pieces is slight. In No. 34 the decoration of tiers of free loops *picoté* is very rich and beautiful. The mesh in both specimens is irregular, and *picoté* twice upon each side of the bride.

35 (20 inches from point to point).—A pointed collar and a pair of pointed cuffs, of similar character but much finer in quality.<sup>6</sup> The brides meet, three in one point, and are ornamented at the point of intersection with semi-circles, rosettes, and S-shaped devices. The relief is low, and consists of rings or circles powdered upon the design, some of which are fringed with picots. In some examples of *Venise à réseau* minute and almost flat circles of button-hole stitches are used upon certain fillings, the last survival of the relief of rose point.

36 (16 by 2 inches).—Lace lappet with very fine edge.<sup>6</sup> The vertical design consists of a vase with flowers above which is a peacock with a finely ornamented tail of raised work. In French laces naturalistic imitations of flowers, vases, animals, and birds, and even in some pieces of flags, cannon, and other military trophies, are freely used, while in Venetian lace, whether rose point or *à réseau*, the conventional treatment is predominant. In textiles also, of the seventeenth century, the expression of plant forms pervades French work in a more lively, vivacious, and distinct manner than in Italian patterns of the same period. It would seem that the constant reference to the plants in the 'Jardin du Roi,' used from early times by embroiderers and designers as much as by scientists was one of the incentives for the realism so typical of the French school of patterns. Italian realism in textiles and in lace (in later *à réseau*) appears to be only a reflection of that of French designs, an adoption of a

foreign fashion in vogue. The mesh, finer than No. 34, is a close hexagon *picoté*. The earlier *points de France*, according to Madame Despierres, were exactly similar to Venetian laces in their mesh, an *irregular* hexagon, made 'at sight,' and *picoté*. Some specimens in the Victoria and Albert Museum of early Alençon show the large hexagonal mesh with picots.

37.—A half-lappet (13½ by 3½ inches) of which the design consists of scrolls springing from a central ornament. In the centre, under a small canopy similar to the portico, shell, curtain, or canopy which forms part of Bérain's compositions, is the double L of Louis XIV.

38 (53 by 3¼ inches).—Fine rose point of which the principal *motif* is an upright basket with a foot; the second *motif* is a two-handled vase on either side of which are triangular forms which throw out scrolls.<sup>7</sup> (From the Morrison collection.)

39 (18 by 4½ inches in greatest depth).—A unique specimen of rose point, formerly the property of the late Lady Sherborne, forming two ends of a cravat.<sup>7</sup> The raised part is ornamented over and over again by peculiarly fine work, and the flowers are varied by the finest pin-hole patterning. In one flower alone there are seven variations of these patterns. The brides call for especial notice. These are:—(1) Single brides ornamented with two or more picots. (2) Double brides joined at the centre and ornamented at the sides by a circle four times *picoté*; small picots also ornament the brides between this circle and the extremities. (3) Three double brides meeting in a small triangle each side of which is ornamented with a circle with five picots. (4) Three brides meeting in a point in the centre. Each is ornamented in a different manner. The shortest bride is ornamented on each side by two picots, and by two semi-circles joining the two other brides and ornamented by six picots.

<sup>6</sup> Plate VIII, page 129.

<sup>7</sup> Plate IX, page 131.

## *The Lace Collection of Mr. Arthur Blackborne*

The second bride is decorated at one end by a similar semi-circle *picoté* eight times, which joins the semi-circle previously described, thus forming an **S**-shaped *motif*. Upon the opposite side is a small semi-circle ornamented with three picots, forming the head of the **S**. The third side, at the point of intersection, is ornamented with a segment, six times *picoté*, which forms the tail of the **S**. The foot of this bride is also ornamented with a small circle *picoté*. (5) A straight double bride ornamented at either end by two picots on either side, and in the centre by two semi-circles joined, and connected by another semi-circle forming a trefoil. Each semi-circle is ornamented by three picots. (6) A double bride ornamented on either side by two picots, in the centre by two semi-circles, each four times *picoté*. (7) Two single brides and one double bride meeting in a point, the single brides ornamented on one side by a semi-circle *picoté* four times; the double bride ornamented in the centre with a circle decorated with five picots. At the point of intersection of the three brides they are joined together by three semi-circles ornamented by five picots, forming a rosette. (8) Three curved brides meeting in a point, each bride being ornamented by a scroll-shaped ornament which crosses it, and enriched with thirteen picots. All these varieties of brides are to be found in a small portion of the original three inches square, and a closer study of the remaining portion would show an infinite variety of these ornamental devices. This is probably the most highly elaborated specimen of this type of rose point in existence.

40 (12 by 2½ inches).—A curious specimen of rose point—an exception to the rule that rose point never attempted the introduction of human and animal forms.<sup>8</sup> This piece represents mythological personages in 'cartouches' outlined upon the *toile* by small pin-holes. The background is shaded

in open stitch in all but the central group. Beginning at the left of the collar the first group is Leda and the Swan, the next Europa carried off by the Bull, with a woman looking on from the extreme left of the very irregular compartment. The centre shows a costumed lady surprising a warrior (in Roman armour) asleep. The next compartment shows a nude figure and Cupid with his bow, while in the last a second rendering of Leda and the Swan appears. (From the Cavendish Bentinck collection.)

41.—16 by 10 inches of *point de Venise*, the outline of the pattern of which is surrounded by open work. The pattern consists of a system of scrolls and curves, with the emblem of Louis XIV, the *flamme d'amour*—two hearts joined together, with a flame arising from them. Above the hearts is the royal crown. The picots on the brides are to be noticed. The peculiarity of this piece is the semi-circles of open-work rings.

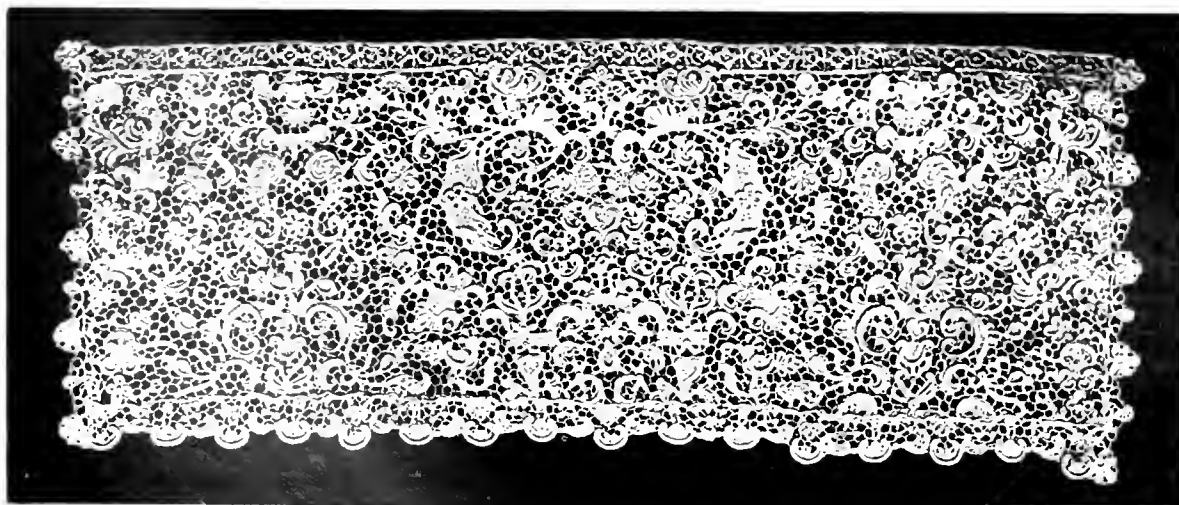
42.—Border of heavy rose point of free and elaborate design.<sup>9</sup> The relief is noticeably high; the flower rich and much indented.

43.—A pair of lappets and a triangular piece. The design consists of groups of leaves and flowers under canopies. The groundwork of brides is *picoté*, and also the outline of the edge, which is unusual. This specimen shows the debt of French to Venetian laces; the pine-apple ornament, the *motifs* of flowers under canopies, so often found in Alençon, are here shown in Venetian lace, and the ground is exactly similar to the so-called Argentan ground.

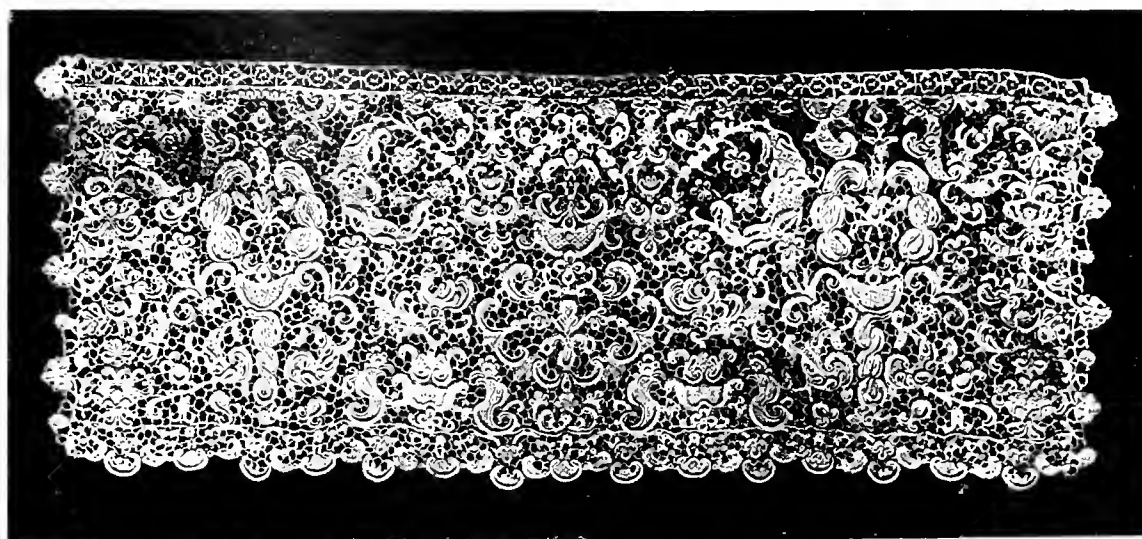
44.—A specimen in this collection shows well-known Alençon fillings in Venetian lace, among others the *réseau rosacé*, a small circle *picoté* suspended in a hexagon. In Alençon the *réseau rosacé* generally consists of a small solid hexagon connected with the surrounding outer hexagon by means of six small brides. Lace of this particular ground

<sup>8</sup> Plate IX, page 131.

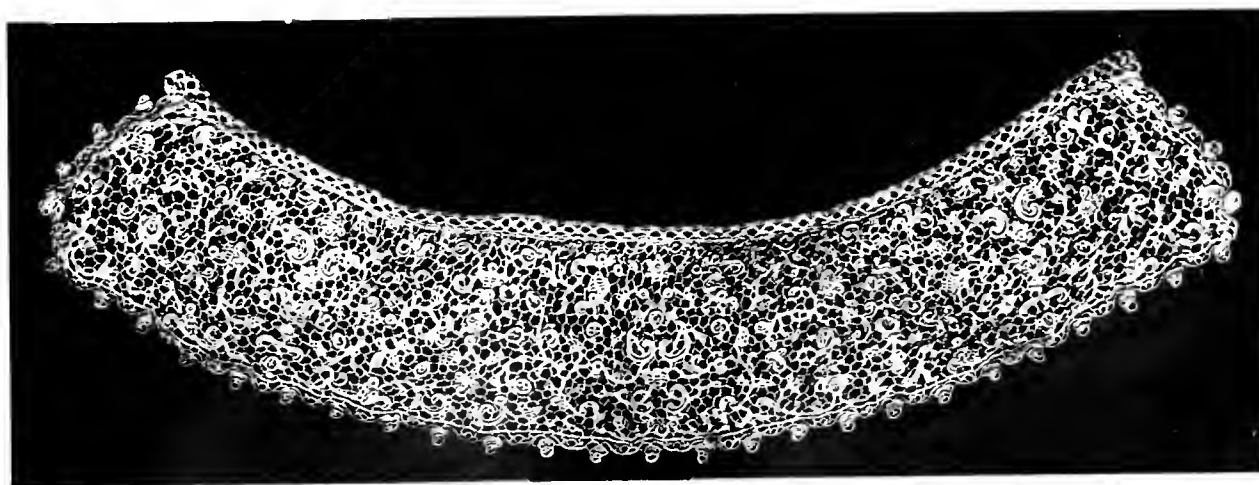
<sup>9</sup> Plate X, page 133.



NO. 31. CRAVAT END OF POINT DE FRANCE, FORMERLY THE PROPERTY OF LOUIS XIV

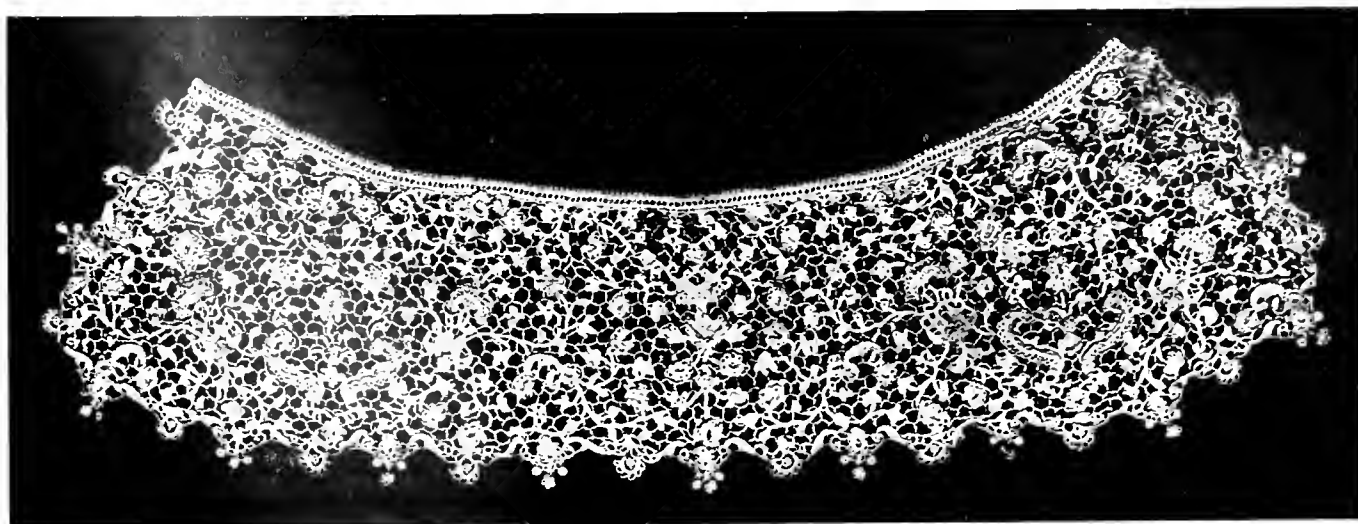


NO. 32. CRAVAT END OF POINT DE FRANCE, FORMERLY THE PROPERTY OF LOUIS XIV

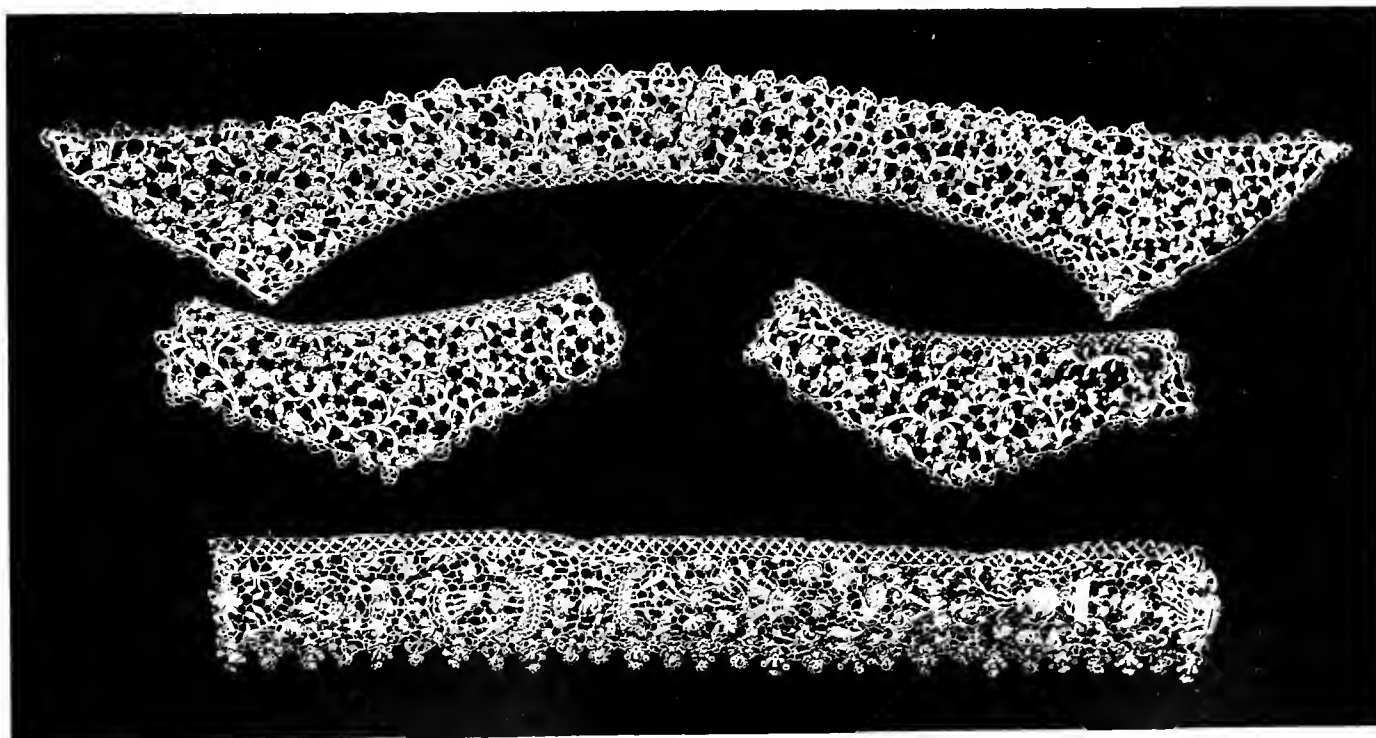


NO. 33. COLLAR OF ROSE POINT





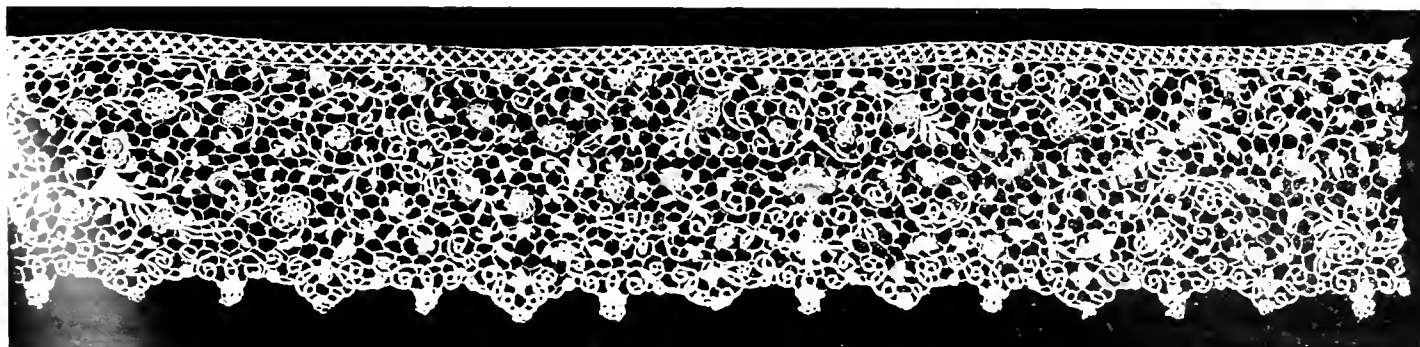
NO. 34. COLLAR OF ROSE POINT



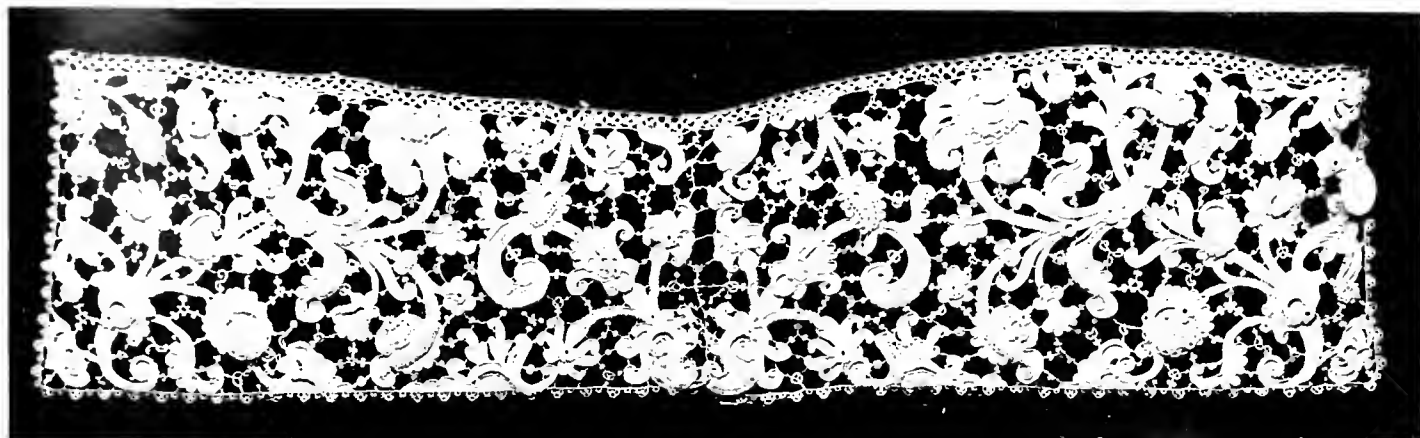
NO. 35. POINTED COLLAR AND CUFFS

NO. 36. LACE LAPPET





NO. 38. ROSE POINT



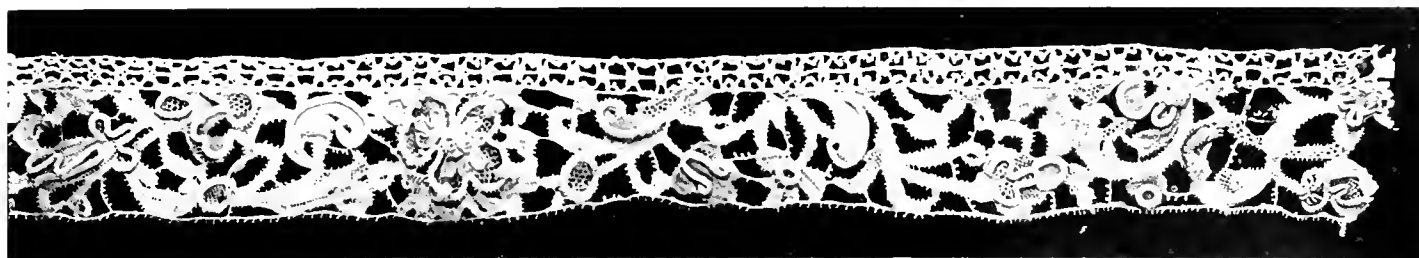
NO. 39. ROSE POINT



NO. 40. ROSE POINT



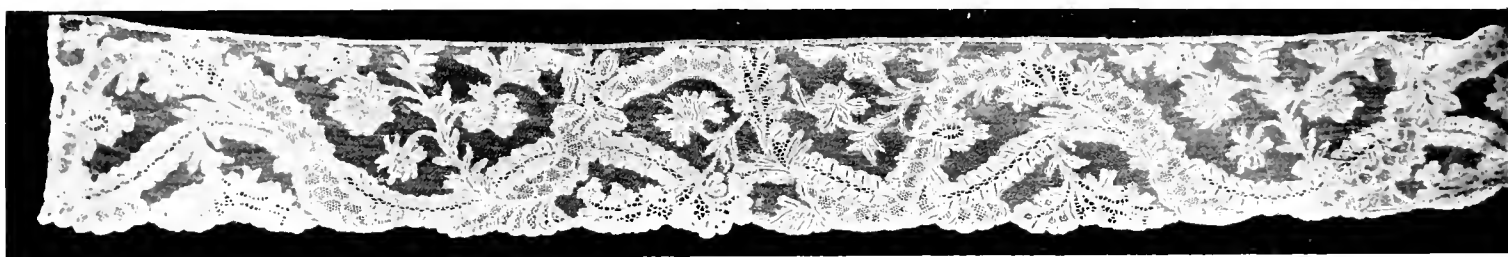




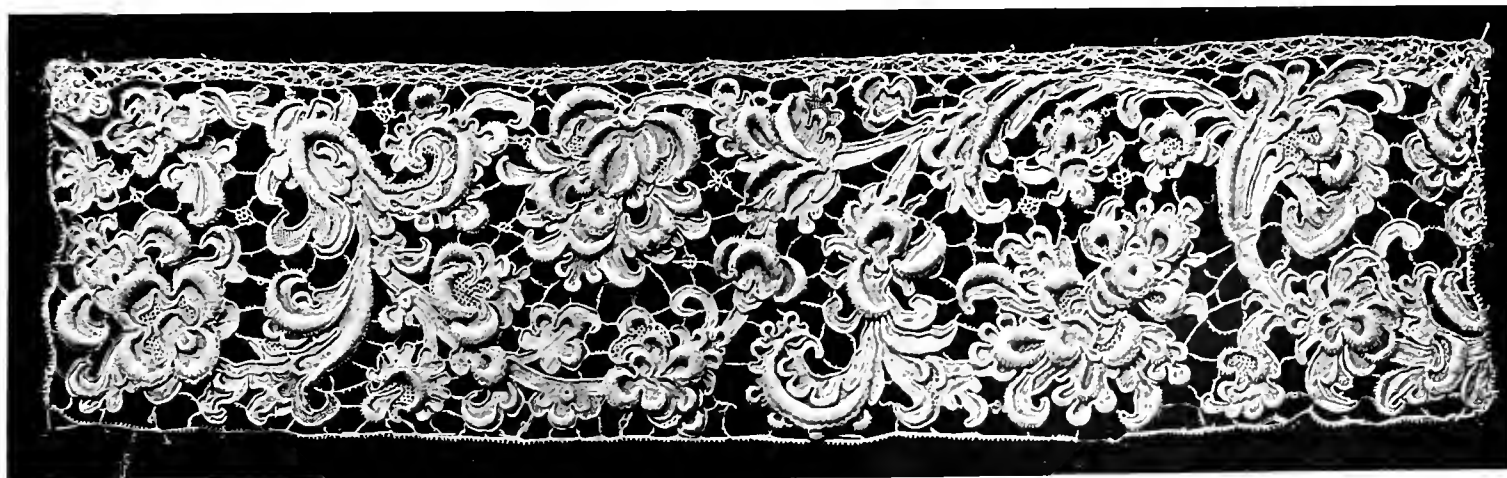
NO. 45. ROSE POINT



NO. 46. ROSE POINT WITH TRELLIS GROUND



NO. 47. BURANO LACE



NO. 42. ROSE POINT



## *The Lace Collection of Mr. Arthur Blackborne*

has been given the name of Argentella, but both Venetian and Alençon laces use this ground either in open-work fillings or in portions of the ground. The French modes, when not derived from Venetian laces, were borrowed from the Flemish. In the 'Dictionnaire du Citoyen' of 1761 a writer finds fault with the 'modes' of Alençon, and says that much point is sent from France to Brussels to have the modes added there, giving it a borrowed beauty; but connoisseurs, he adds, easily detect the difference.

No. 45 is a cut specimen with curious ring ornament.<sup>10</sup>

46.—A rolling scroll, in low relief, with ring ornament, trellis ground, *picoté*.<sup>10</sup>

47.—Specimens of old Burano lace, which is a coarser outcome of the *point de Venise à réseau*.<sup>10</sup> In a document of the seventeenth century, quoted by Marini, it is said that 'these laces, styled *punti in aria*, or *de Burano*, because the greater part of them were made in the country so called, are considered by Lannoni as more noble and of greater whiteness, and for excellency of

design and perfect workmanship equal to those of Flanders, and in solidity superior.' The designs of old Burano, like those of *Venise à réseau*, are distinguished by a conventional treatment of the flowers and ornament, but the old Burano designs are somewhat *thinner*, and there is more *réseau* in proportion to the design than in *Venise à réseau*, and in some specimens there are *semés* upon the ground, as in French laces of the Louis XVI period, combined with a somewhat insignificant design. In the beginning of the eighteenth century, decadence had set in in the Venetian lace industry. Laces of Flanders, France, and England were sold in the shops. About 1750 Benedetto Ranieri and Pietro Gabrieli proposed to revive the industry and imitate the laces of Flanders and France, and in especial the then fashionable blonde. Their enterprise was successful; and it is to the foreign models then introduced, and to the impulse of competition with France, that is to be attributed the break in the tradition of Venetian design and the adoption of ribbon-like *motifs*, more open forms, broken lines of ornament, and finally *naturalistic* floral devices.

<sup>10</sup> Plate X, p. 133.

*(To be concluded.)*

## TITIAN'S 'ARIOSTO'

BY ROGER E. FRY

**I**T may be that this is the title by which the magnificent portrait recently acquired for the National Gallery<sup>1</sup> will always be known, but both the words of the title have been called in question. Thus Mr. Herbert Cook would call it Giorgione's 'Barbarigo,' while the majority of critics adhere to the Titian and drop the 'Ariosto.'

First, with regard to its being a portrait of a member of the Barbarigo family. Vasari says that Titian, when he began to follow Giorgione's manner at the age of eighteen, 'made a portrait of a gentleman of the Barbarigo family who was his friend, and this was considered very beautiful, the rendering of the flesh being exact and natural, and the hairs so clearly distinguished that one might count them, as one might also count the stitches in the doublet of silver-embroidered velvet which he painted in that work (*i punti d'un giubone di raso inargentato*). In fine, it was considered so well done, and with such diligence, that if Titian had not signed his name in umber<sup>2</sup> it would have been taken for a work of Giorgione.' It has been suggested that this description agrees with our 'Ariosto,' and Mr. Cook seems inclined to accept this view, merely disregarding Vasari's statement that though scarcely distinguishable from a Giorgione it was by Titian, and ascribing it frankly to Giorgione himself.

To this identification of the 'Ariosto' with Vasari's account Mr. Claude Phillips had already replied in his 'The Earlier Work of Titian,' that first of all no one, not even Titian, could conceivably have painted this work at the age of eighteen; and, secondly, that the doublet of silver-embroidered velvet, which was evidently a conspicuous part of the painting, has no counterpart in our picture. Even if we

admit the danger of arguing as to what a very precocious artist of the Renaissance could or could not have done, the second objection is, I think, final and conclusive.

But the passage quoted bears, nevertheless, upon our picture, since it shows that in certain portraits Titian did approximate so nearly to Giorgione as to be almost indistinguishable to his contemporaries. Now with the majority of Titian's early portraits, with the *Jeune homme au Gant*, the central figure in the Pitti 'Concert,' the Alessandro de' Medici of Hampton Court, there should be no confusion. In these there is a sharpness of accent, an alertness and vivacity, together with a more accented modelling of bony structure which do not belong to Giorgione's accepted portraits. In Giorgione's portraits the movement is slower, more *legato*, the mood more pensive and aloof, they are more 'poesies' and less portraits. There is, moreover, in several of these portraits the peculiarity of a ledge on which the figure leans hand or arm, and in two cases this bears the inscription VV.<sup>3</sup> Now in all these points of differentiation between Giorgione's portraits and those of the young Titian our Ariosto agrees with the Giorgione group. It has the ledge, it has at least one V, and it has the slower movement, the less alert look of the eyes, together with the more blunt, more summary modelling which we find in the undisputed Giorgiones. Moreover, it strikes everyone as having in a marked degree that strange sense of aloofness, that strong pervading mood which we associate even more with Giorgione than with the youthful Titian, so that one might suppose that if the inscription were not there we should be inclined to attribute it to Giorgione. But there stands the 'Titianus.' Mr. Cook, allowing the identification of this picture with the Barbarigo described by Vasari,

<sup>1</sup> See frontispiece, page 90.

<sup>2</sup> 'In ombra.' Is not this more likely than the usual translation 'in the shadow'?

<sup>3</sup> We know nothing as yet of the meaning of the VV, the suggestion that it represents a badly written ZZ for Zorzone may surely be dismissed.

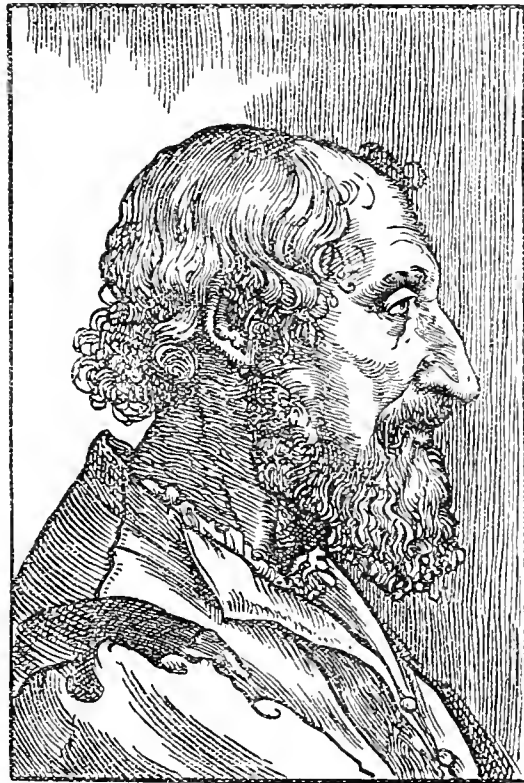
## Titian's 'Ariosto'

admits that the signature stood thus in 1544, and supposes that the picture was left unfinished by Giorgione, and that Titian some years later thought himself justified in adding his signature to the two V's which Giorgione had put there. The signature runs thus: TITIANVS TV on the left and a larger V on the right. It has been suggested that the TV on the left is the result of a T being superposed by Titian on an earlier V. But a careful examination shows that this is not the case. The TV was painted at one time as a monogram and by the same hand as did the TITIANVS, and must, I think, stand for Tiziano Vecellio. The other V appears to have been done at another time and in a different manner. It is of course possible—indeed one may say, in view of the other pictures, likely—that there were originally two large V's, but no trace of the second is now discernible.

A further question arises as to the form Titianus; this does not occur elsewhere before the year 1520, and by common consent our picture is of an earlier date. There is however nothing improbable in supposing that Titian, who began by employing the form Ticianus, used Ticianus and Titianus indifferently for some while before finally dropping the former spelling, and that this picture is therefore the earliest known example of a signature which was later on adopted exclusively.

And now as to the painting itself. Though Titian adopted Giorgione's technique so completely, there are slight and subtle distinctions in their methods. Titian's painting is more solid; the modelling was carried further before the glaze was applied; he relied less than Giorgione did upon glaze for actually getting relief and colour-contrast. Now, in the *Ariosto* the shoulder, the marvellous white shirt, and the still more superb quilted sleeve, all appear to me to have Titian's qualities. For sheer mastery indeed, for the perfect combination of the utmost breadth and

mass, combined with an almost quattrocentist minuteness and precision of detail, this sleeve is unapproachable. If Titian painted only this part of the picture we could scarcely blame him for signing the whole picture as his. The face, on the other hand, seems more thinly painted, a little hotter in its glazes, and in the treatment of the hair it shows less power of massed relief; the touches are drawn more



NO. 1.—Portrait of Ariosto, from the woodcut after Titian in the 1532 edition of 'Orlando Furioso.'

separately, with even more reminiscence of the style of the fifteenth century.

It seems to me, therefore, that Mr. Cook's theory is not altogether impossible. But I should say that in any case the share of Titian, both in the painting and the final fusion of the whole into the precious and rare colour-harmony which we now enjoy, is larger than Mr. Cook suggests.

I have attempted here rather to put the case than to solve the problem. And now

## Titian's 'Ariosto'

let us turn to the question of the sitter. There should here be no difficulty in deciding whether it is or is not Ariosto. For we know what Ariosto was like. The best authority is the woodcut reproduced here



No. 2.—Medal by Pastorino de' Pastorini. *Obv.*, bust of Ariosto, with legend LVDVICVS ARIOST POET. *Rev.*, Bees driven out of their hive by fire, with legend PRO BONO MALVM.

(No. 1) from the edition of 'Orlando Furioso,' published by Francesco Rosso da Valenza at Ferrara in 1532, a copy of which Ariosto presented to Charles V. This, it is generally said, was done from a drawing by Titian, and there can be little doubt that this is the case, so exactly does it agree in style with other woodcuts from Titian's designs. Here, then, is a contemporary portrait of Ariosto by Titian, and the comparison establishes what appear to me fundamental differences between it and our picture. Ariosto's forehead is high, and, one would guess, narrow, certainly somewhat strongly modelled with well-marked, bony structure. His nose is fine, slightly but distinctly aquiline, and with the bone of the bridge well marked; the mouth delicate, somewhat too sensitive and undeveloped as regards the lower jaw. The hair is sparse and wavy. Everything expresses a type of sensitive refinement, nervous and finely chiselled—an elegant man. The picture, on the contrary, shows a man with a broad, unmarked forehead, a nose which protrudes at an angle from the brow, and is the reverse of aquiline, with the bridge quite

unmarked, and a lower jaw inclining to massiveness and somewhat protruding, while the hair hangs almost straight.

The other portraits of Ariosto which we give are taken from medals. The first (No. 2) is that of Pastorino, who worked from about 1548–1578. Since Ariosto died in 1533 it is only traditional, and is indeed probably taken from the Titian woodcut by reversing the direction. It is also somewhat rejuvenated, but it is a finely modelled head, and shows what was recognized a few years after Ariosto's death as a likeness of the poet. In the still later medal by Poggini (No. 3) the type survives, but is weakened, and has already almost lost individual character. But all confirms the essential differences between Ariosto and the subject of our picture. On the other hand it seems to me that these portraits support in a striking manner the correctness of the tradition as regards the other 'Ariosto' of our National Gallery, that attributed to Palma.<sup>4</sup>

<sup>4</sup> In the rather feeble woodcut on the title-page of the 1531 edition of 'Orlando Furioso,' Ariosto is represented standing in front of two bay trees, a slight indication which tends in the same direction, since it shows the manner in which the poet liked to be represented. From the constant use of his emblems in the woodcuts of these early editions, one gathers that he took an interest in the designs with which they were adorned and, therefore, presumably in this portrait. The emblems on the reverse of the medals were both invented and constantly used by Ariosto. One is a beehive set on fire, the other a hand



No. 3.—Medal by Domenico Poggini. *Obv.*, bust of Ariosto, with legend LVDVICVS ARIOSTVS. *Rev.*, a hand holding shears which have just cut off the tongue of an adder, with legend PRO BONO MALVM.

with scissors, which have just cut off a viper's tongue. The motto, 'Pro bono malum,' refers to the injuries received from his patron, Cardinal Hippolyto d'Este, in return for the poet's good services. The second, in which the viper loses his tongue, symbolizes rather the vengeance which Ariosto believed his late patron merited. It is elsewhere accompanied by the motto, 'Dilexisti malitiam super benignitatem.'

## ON ORIENTAL CARPETS

### ARTICLE VIII—THE MATERIALS USED<sup>1</sup>



THE materials employed in the manufacture of all oriental carpets, although at first sight they would appear to be very limited in number, cover in reality a far wider range than might be supposed. Broadly, they number six only, viz., wool, cotton, silk, jute, hemp, and flax, but these six materials can and indeed must be subdivided into a great variety of species. Each of these does not necessarily belong only to a given country, though that is often the case, but by their employment and specific blending they are able to give marked and valuable indications that aid the connoisseur to establish with some degree of certainty the origin and date of manufacture of the specimens submitted to him. This matter, which is obviously of paramount importance, will be treated at length in subsequent articles dealing with classification. At present it is proposed, with a view to leading up to that topic, to convey to the reader the necessary information as to the materials dealt with, and the methods adopted in their treatment and preparation for the loom in the various lands to which they belong.

It seems probable that the material employed in the earliest carpets known to the world was wool, although some authorities suggest that linen was used in very remote times in conjunction with wool. For instance, Sir J. Gardner Wilkinson gives an account of a certain ancient Egyptian carpet rug about the date of which he makes no suggestion, but which was made undoubtedly at a very early period. This rug, he tells us, is made like many fabrics of the present day with woollen threads on linen strings. In the centre of it, above the hieroglyphic of a child, is the figure of a boy in white with a

goose composed of red and blue lines worked upon a green ground. The remainder of the design is made up of a ground of yellow with four white figures above and below and one at each side, with blue outlines and red ornaments; another border is of red, white, and blue lines with a fancy device projecting from it having a triangular summit and extending entirely round the edge of the carpet. The same authority states that at the Turin Museum there are in existence some very ancient specimens of worked worsted on linen, of which he says, 'the linen threads of the weft had been picked out and woollen threads sewed on the warp.' We have then here examples giving evidence of the use of linen as a backing to woollen woven fabrics at a very early period, yet as no date is suggested I am still inclined to the belief that wool was the earliest material employed in this art. Herodotus speaks of the tunics of the Babylonians as being of wool, which doubtless was also the staple of the primitive weaver in Palestine, Syria, and in India, where, after Babylonia, weaving has been known probably longer than in any other country, and has been found in all its perfection since earliest times.

Writing of later times, Homer alludes to Thrace as the 'Mother of flocks.' Plato mentions the working of wool by the crossing of threads, thereby producing a tissue. Pliny describes the Gauls as carrying on the manufacture of a species of felt, and states that they produced a woollen cloth, 'but without spinning or weaving,' which was made by pounding the filaments of fleeces together while in a damp condition, a practice still carried on in primitive countries.

Constantinople, at one time the chief seat of textile industries of all kinds, was especially famous for its woollen fabrics, which were of the greatest beauty. The Greeks had carried their skill in these manufactures to the colony at Byzantium,

<sup>1</sup> For Articles I to VII of this series see *THE BURLINGTON MAGAZINE*, Nos. I, III, IV, VI, IX, XI, and XV.



## *On Oriental Carpets—The Materials used*

whither also had drifted the industrial arts of India, Persia, and China.

To come down to comparatively modern times, it is interesting to note that the people who carried the arts of China to Constantinople, and those of the latter place to Italy, were monks. There are in the collections of Egyptian and Persian fabrics in the Musée d'Art et d'Industrie at Lyons, as well as in our own chief museum, specimens of woven textiles of the fourth century A.D. in which wool is the principal fibre, the wool being spun (in the series of two yarns interlaced at right angles) to such a degree of fineness as denotes the highest skill in manipulation.

The 'Institutes of Manu,' which were compiled probably as much as fourteen hundred years B.C., in speaking of weaving as a familiar handicraft, ordain that 'silk and woollen stuffs are to be washed and purified with saline earths, and cloths (*i.e.* presumably cotton fabrics) by washing or sprinkling.'

The most exquisite sheep wool in the world is probably that known as Turfani, which is obtained from the neighbourhood of the city of Turfan. The wool of Turkestan, which is also very beautiful, comes chiefly from the Bokhara and Samarcand districts. It is fine shawl wool and is known as *pashm*. The Kirman sheep also yields a beautiful fine soft product. Of course, amongst wools must be included the various classes comprising the products of goats of various kinds, of the camel, of the yak, and of the llama. Of goat's wool, the finest and most costly is that of the Cashmere or shawl goat, which is wonderfully soft, rich, and lustrous. It is called *pashm-i-shahall*. The animal from which this fleece is obtained is bred and reared on the dry tablelands of Thibet, at a height varying from twelve to sixteen thousand feet above the sea-level, where naturally the climate is intensely cold. The wool used for the finest work,

whether shawls or carpets, is that which grows close to the skin under the rough hairs on the 'kemp' of the goat, from which it has to be separated fibre by fibre, a task of very great difficulty, and one which necessarily involves great expense. This, even in a country where all labour is ridiculously cheap, is perhaps the principal element of the enormous cost of any article made from this material. The circumstance, indeed, would of itself render it impossible even were other conditions favourable to rear these or some kindred goat in the west, and consequently precludes any attempt at western imitation of these fabrics.

Another very fine fleece is that of the Bokhara goat known as *put*, the coarser kind of goat's hair from that district being called *jat*. Again, there is mohair, which is the wool of the Angora goat (*capra angorensis*), the whitest wool known in commerce. It is beautifully silky and hangs in long soft curls which have an average length of from five to five and a half inches. I have myself seen in the storerooms of the principal dealer in Stamboul as many as a hundred skins in one small consignment on which the average length of the wool was nearer eight than seven and a half inches. The fleece of this beautiful creature ordinarily weighs from three to five pounds and is wholly free from under-down. Until comparatively recently the employment of mohair in the oriental carpets of Turkey had almost entirely fallen into disuse. Of late years however, indeed almost within the last quarter of a century, there has been growing up a notable revival of the mohair industry. This is largely due to the impulse given to its employment by the Sultan, who in his Héréké carpet factory has caused the old mohair carpets to be copied as well as those of wool and silk. The lustrous sheen of carpets made from mohair is hardly, if at all, surpassed by that of



## *On Oriental Carpets—The Materials used*

the silken rugs. It may be said indeed that in some parts of the Orient where the 'Tiftik' or mohair wool was not procurable, silk was used in conjunction with wool to obtain the brilliant and almost opalescent sheen given by that article. A goat's hair is not sheared, but is cut with a knife in the direction of its growth from head to tail. A sort of coarse comb is passed through the fleece in the reverse direction, thus bringing away the fine undergrowth quite unmixed with the *jat* or coarse outer hair. The yak's wool, which is the soft under hair of the yak, is used only locally and in the manufacture of the coarser kind of rugs.

Camel's hair holds an important place in the manufacture of carpets and rugs. In Persia, in Asia Minor, and in some parts of Central Asia it is used in its undyed state for the groundwork of the fabric, which is coarse or fine according to the age of the animal from which the 'clip' is taken. The wool of the young camel, under one year old, is especially valuable, partly because of the small quantity obtainable from each beast and partly on account of the risk to the young creature from the loss of its natural covering. In Asia Minor, in Persia, and in Arabia every adult camel is 'clipped' in the spring and generally goes through the summer in a mangy and disreputable condition. In Chinese Tartary camel's hair is quite as fine as silk and often weighs as much as ten pounds the 'clip' per beast. In Arabia, on the other hand, the crop is small, seldom amounting to more than two pounds per animal, and it is not clipped, but plucked off with the hand at the usual shedding season. The Egyptian and tropical African camel of the Soudan, etc., yields no crop at all, the hair in a highly bred beast being as close and fine as that of an English thoroughbred in the best condition. There is yet another form of camel's wool which is used in the costliest manufactures of textiles, both shawls and rugs, in some

parts of Asia Minor and Persia. This is obtained in a manner identical with that used in regard to the finest and costliest specimens of astrachan, namely, from the still unborn young.

As the case with nearly all arts practised throughout the East time has brought but few, if any, changes in the methods employed. The primitive spindle which is still in general use is not much thicker than a stout needle and is from ten to fourteen inches in length. Attached to it near its point is a ball of unbaked clay to give it weight in turning. The spinner holds it in an inclined position with its point resting on a piece of shell and turns it between the thumb and forefinger of one hand, while with the other he draws out the single filaments from the rolls of wool and twists them into yarn upon the spindle.

Although wool was probably the earliest material employed in textiles the use of silk must have very shortly followed, at any rate in China, where it appears to have first become known. Many of the names, indeed, applied to this substance by the various nations of the world have had but one root, proving that they knew of and obtained the article from one region. China was known to the western nations as 'Seres,' and either the name was applied to it from silk being a product of the country, or the country gave its name to its product. The Chinese terms for silk, 'sw' and 'szw,' are found in varied forms in Korean, Mongolian, and Manchu. Some authorities suggest that this was the origin of the Greek 'ser,' silkworm, and 'seres,' those who furnish silk, and thence 'sericum,' 'serikon,' silk. The country from which silk was first brought to Europe is variously called by Theophanes, 'Seres,' and by Procopius, 'Serinda'; but it is possible that the compound was meant to represent a term like Indo-China, some region intermediate between India and China, or as

## *On Oriental Carpets—The Materials used*

it was then called *Serica*. If this is so, it would probably be Khotan. We have the evidence of the 'Institutes of Manu' that silk was used in textiles in India at a very early period.

Silk was earliest brought from China or, as it may be, Khotan in the shape of eggs hidden in a hollow cane, which were conveyed to Constantinople in 552 A.D. (in the reign of the Emperor Justinian) by two Persian monks who had gone eastwards as missionaries and had seen in *Serica* the various processes connected with its production—the rearing of the silkworm, the trees they fed on, and the nature and preparation of their product. The emperor gave every encouragement to the new industry. The eggs were hatched out at the proper time and were fed on mulberry trees, etc. The new discovery speedily flourished, and very soon the industry spread to Athens, Thebes, and Corinth, where it was eagerly taken up.

The process of winding the silk from the cocoon has undergone no alteration whatever from the earliest times down to the present. The cocoons are boiled and the floss separated from them, and of this (until quite recently) no use was made. The workman twists eight or ten filaments or filatures on the middle of his thigh with his left hand from as many cocoons, and the instrument on which they are wound is held lightly in the hand and made to move in a semi-circle. The winding of one and a quarter ounces of silk is esteemed a fair day's work. The rough silk, which is then in hanks, now undergoes a lengthy and complicated process of winding and cleaning, spinning and doubling, of throwing and reeling, of washing, dyeing, and washing again, after which it is dried and finally wound on the bobbins, which last operation accomplished it is ready for use on the loom.

That invaluable and marvellous work the 'Institutes of Manu' again comes to our aid as to the remote antiquity of the use of cotton in textiles. 'Let a weaver' (says the Institutes) 'who has received ten palas of cotton thread give them back increased to eleven palas by the rice-water and the like used in weaving.' Sanskrit records take back the use of gossypium (cotton) at least two thousand six hundred years B.C. It has been found both in the form of woven cloth and in seeds in ancient Peruvian tombs. Herodotus and Ctesias, of course, speak of it, but it was not until after the invasion of India by Alexander the Great that it first became known to the Greeks, as is indeed set forth by Pliny and Theophrastus. In slightly different forms cotton grows all over India, China, Egypt, Peru, Brazil, various parts of the United States, and the West Indies. Whether or no cotton was first employed as a substitute for linen or whether it was used co-ally with the product of the flax plant, which grows in nearly every country of the world, is, and will probably remain, a moot point.

It is necessary to make a brief mention of jute and hemp if only for the purpose of once more directing attention to the fact that these two products are in modern times almost exclusively used in the manufacture of showy inexpensive carpets intended for western markets. It is true that in old days jute was well known, for one of its constituents (it is the fibre of two plants, the *corchorus capsularia* and the *corchorus olitorius*) is supposed to be the plant mentioned in the book of Job; and it is well known that it was employed in a crude form in the weaving of coarse textiles. It is, however, only in modern times that it has again been employed for the backings of rugs. In the same manner hemp also has been used.

*(To be continued.)*

# THE SIXTEENTH CENTURY AT THE EXHIBITION OF FRENCH PRIMITIVES<sup>1</sup>

BY E. DURAND-GRÉVILLE



WHEN the exhibition was opened, Jean Bourdichon, titular painter to the court of France from Charles VIII to François I, had nothing to his account but four manuscripts illuminated with miniatures, the most famous being the Book of Hours of Anne of Brittany. On the other hand, the altarpiece of Saint Anthony of Loches<sup>2</sup> was still without definite attribution. M. C. Benoît had made the suggestion of Bourdichon in 1901, only to withdraw it. M. Henri Bouchot was still wavering between Bourdichon and the two sons of Fouquet, and leaving the question in suspense while continuing to assert that the work was French and of the school of Tours. Nearer to the truth than that it was difficult to get. Since the opening of the exhibition, independent investigation, starting from the illuminated manuscripts, has enabled me to reach it. The earliest comparisons I made justified me in crediting the master with two other manuscripts, the Book of Hours of the Comte de Vendôme (No. 239) and the Poem of Jean Marot (No. 189). At the Pavillon de Marsan a sheet with four miniatures (No. 125, belonging to M. Masson), representing the Four Classes of Society, already bore the name of Bourdichon. Three others (Nos. 122-124), ascribed to his school, should be attributed to himself. Now, the altarpiece of Loches revealed on examination every one of the many characteristics scattered sparsely through the various miniatures by Bourdichon. The list of them, as seen on the spot, is something as follows: glance, veiled and oblique; nose, straight, low in the ridge, and broad at the base with a wide bridge, especially in the portraits of men; lips, rather fleshy and often not so wide as the base of the nose; beard and hair, painted on a yellow ground in light, wavy, and often short strokes which give the effect of curls; the folds of the robes very supple and sometimes slightly fluted and broken, according to the nature of the stuff; the folds of the hangings very well drawn and modelled; the embroidered stuffs very carefully painted, gold on gold or purple on purple; landscape, composed of undulations and blue peaked mountains, surmounted by castles with round towers seen in characteristic profile; sometimes, between the background and the middle distance, small hills with verdure at the top, which look as if they

were supported by sloping buttresses of schist; trees and shrubs without visible trunks, forming rounded masses, modelled by pale touches on the side on which the light falls; the Christ of a regular type with a straight, flat nose; the eyes of the holy women red with weeping and studied with predilection; the attitudes entirely free from stiffness and 'gothic' awkwardness; and many others. The conjunction of all these very various characteristics in the triptych of Loches proclaims aloud the name of Bourdichon.

When the exhibition was still in its infancy I mentioned this attribution to everyone; but it was so much 'in the air' that no one raised the least objection. Besides the lack of points of comparison, there was another obstacle to this attribution that had prevented its being thought of, and that was the immense difference at first sight between the freshness of these miniatures and the shocking state of preservation of the altarpiece, which, for all its wealth of qualities and its remarkable composition, has been sadly dulled and darkened either by the dampness of the church or some well-intentioned cleaning.

The Portrait of a Seigneur (No. 121), lent by M. Haro, is attributed by its owner to Bourdichon. I thought at first that there was nothing against this attribution. The picture would then have been a copy by Bourdichon of a portrait of Maximilian of which there are numerous versions. The general execution of the portrait, and of the hair in particular, recalls the manner of the painter of Anne of Brittany, and it is known that at one time this princess was thinking of a marriage with Maximilian. A critic of great weight, however, assures me that the execution is the same in the other replicas, which are certainly not by Bourdichon. The coincidence would be curious but by no means impossible, and the verification is still to be made. As to the little Portrait of Anne of Brittany (No. 417), the general decision is that it is a copy, or at any rate a replica, made in Bourdichon's studio under the supervision, and nothing more, of the artist himself. But it is very like the portrait in the Hours, and after a close examination I am convinced of its authenticity. Its look of a copy comes from early retouchings, which have now turned violet, laid on discreetly enough (if such a word may be used of retouchings) to fill up the fine cracks. But the portrait shows precisely the clever and rather homely execution of the miniature.

Space forbids my attempting to give the history of the school called the school of Fontainebleau, and I must be content with the mention of two pictures that profess to emanate from that

<sup>1</sup> Translated by Harold Child. For other articles on the exhibition see THE BURLINGTON MAGAZINE, Nos. XIII, XV, and XVI, April, June, and July, 1904.

<sup>2</sup> Plate III, p. 151.

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school. One (No. 204), lent by the museum of Rouen, represents Diana and her three nymphs listening to a faun playing his pipe. In the background rides a horseman in the costume of Charles IX. The four lightly clad figures are almost entirely free from mannerism, and it is worth considering whether this work is not really French. The noble and simple landscape that surrounds this remarkable composition certainly makes for the assumption that it is. On the other hand, ever since I first saw the *Flora* with two spirits (No. 202) in the gallery of the Baron d'Albenas in 1896, I have been convinced that its rather finicking elegance, its pleasant colour, and the flavour of Correggio it exhales could only be the work of Primaticcio. I am still of the same opinion with regard to this graceful example of an art of no great depth but not devoid of charm. Jean Cousin's *Descent from the Cross* (No. 224) I only mention as showing that the artist was more at his ease when he had no need to transform his model, as, for instance, in the *Portrait of Jean Bouvier* (No. 212), a sincere piece of work quite worthy of a second-rate Quentin Matsys.

It is in portraiture that the true glory of French sixteenth-century art is to be found. The tradition of Jean Fouquet and the master of Moulins was perpetuated and revived by the influence of the Fleming, Jean Clouet, who himself assimilated French taste. He appeared first as painter and groom of the chamber to François I, in 1516, and died in 1540. Not a single work can be attributed to him with absolute certainty, but there is a series of portraits in chalks, miniature, and oils, which covers exactly those years, 1514-1540, and includes the king, the royal family, and a crowd of members of the court. The statement that Jean Clouet, called Jeannet, was the artist of this fine series is hardly hypothetical. No one has done more to elucidate the history of French portraiture in the sixteenth century than M. Henri Bouchot, and it is he who rescued Jean Clouet from obscurity. His unerring intuition has led him to attribute to Jeannet the miniatures in the manuscript of the '*Commentaires de la Guerre Gallique*' (No. 202 in the Exhibition of MSS.), which give the portraits of François I and his seven companions in arms at Marignan. The age of the sitter noted beside each portrait proves that the drawings were made in 1514, the year before François I's accession to the throne of France. The François I of this manuscript was evidently painted after a drawing now lost. Only the other day I had another look in the Condé Museum at an excellent oil-painting—in my opinion by Jean—after the same drawing, in which the just incipient beard shows the sitter to have been still the Duke of Angoulême. And now to return to the exhibition of primitives. The Antwerp Museum has lent an exquisite little portrait which it takes to be that of François II in

infancy<sup>3</sup> (No. 158). In reality, as that astute critic M. Moreau-Nélaton has shown, the costume and the original drawing in the Condé Museum prove it to be that of another dauphin, François, the son, not of Henri II, but of François I. Next to it hangs *A Young Princess*<sup>4</sup> (No. 151), lent by Messrs. Agnew. M. L. Dimier, who, next to M. Bouchot, is the most learned authority on the portraiture of the sixteenth century, has proved that she is Charlotte, one of the daughters of François I (b. 1516, d. 1524). These two portraits, to which we may add the head and shoulders of François I in the Louvre, which was painted about the same date, soon after 1520, suffice to show the delicacy, the distinction, one might even say the breadth, of Jean Clouet's genius. They remind one—on their own level, of course—of the earliest portraits by Raphael. In the four works by Jean (including that in the Condé Museum) which we have mentioned, the execution is nothing more than cautious, and a comparison of them with the *Portrait of a Man Holding a Volume of Petrarch*, lent by King Edward VII, is a little disconcerting at first sight, owing to the broader, more vibrating brushwork of the last. Of equal merit with the others, it is sufficiently unlike them to raise a doubt whether it is by the same artist. A visit to the cases of drawings in the Condé Museum will reassure the most timorous. These drawings show not only a simple, accurate execution (though apparently a little negligent in the shadows and the beard), which is clearly recognizable as Jeannet's, but even include the actual chalk-drawing, identical in the smallest details, from which the artist painted the portrait in question. It is hardly necessary to remind my readers that in the sixteenth century artists, including Holbein himself, nearly always painted their portraits in oils after drawings made from life. This short list of authentic portraits in oils by Jeannet may almost for certain be increased by that of Claude de Guise<sup>4</sup> in the Uffizi. Six portraits, not counting the many drawings by the master, are still very little, but no doubt the list will soon grow longer, not impossibly by the addition of the large half-length portrait of François I, showing the hands, which has been lent to the Primitives (No. 149) by the Louvre. M. Dimier attributes it to a third-rate Italian. In a conversation that had nothing confidential about it a learned and well-known Belgian critic admired the fine arrangement of this portrait and the clever painting of the costume, but held the head to be the work of a 'duffer.' For myself, I am convinced, on the one hand, that the work is French and carried out under the inspiration, at any rate, of Jeannet. The state portraits of Italy, those of Raphael in his latest years, of Titian, and many others, are of an admirable nobility, but rather grand and sump-

<sup>3</sup> Plate I, p. 145.

<sup>4</sup> Plate IV, p. 154.



PORTRAIT OF THE DAUPHIN FRANCIS, SON OF FRANCIS I, BY JEAN CLOUET.  
 IN THE ANTWERP MUSEUM



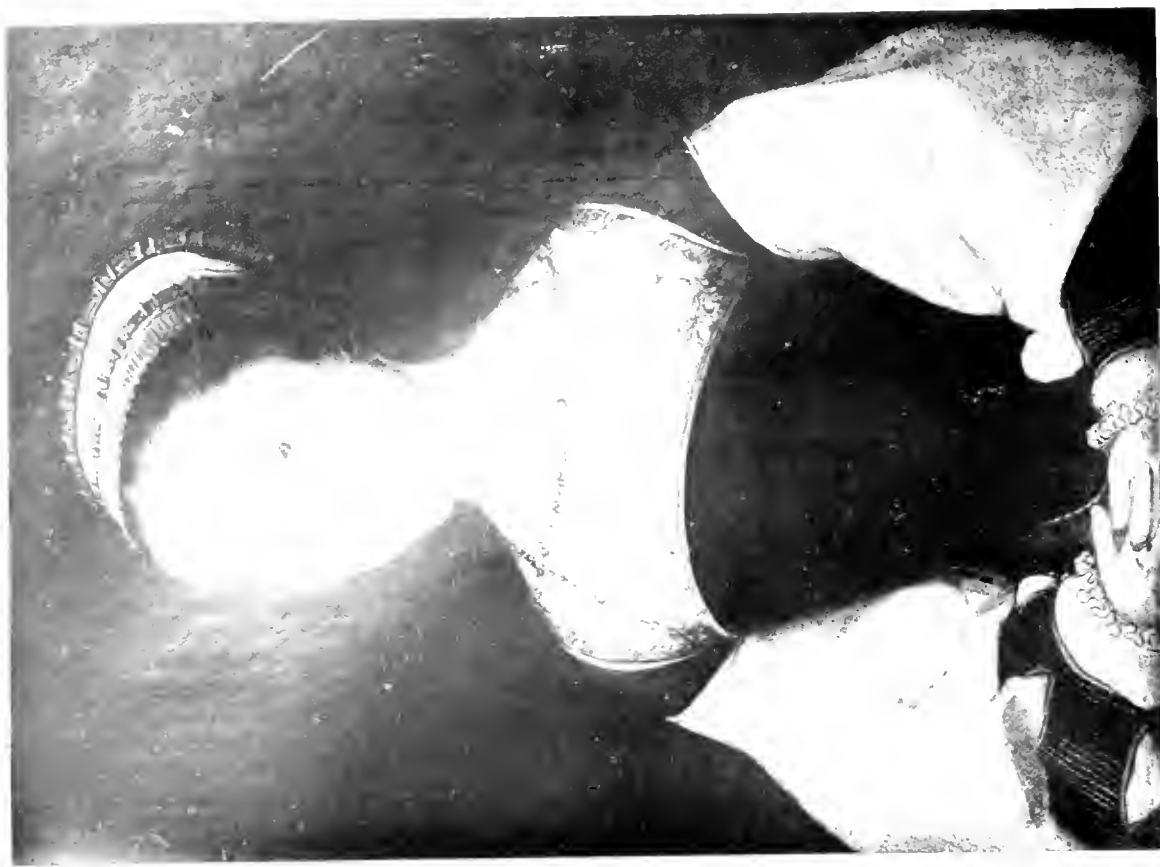
PORTRAIT OF CHARLOTTE OF FRANCE, DAUGHTER OF FRANCIS I, BY JEAN CLOUET  
 IN THE POSSESSION OF MESSRS. AGNEW







PORTRAIT OF A LADY IN HER BATH, BY FRANÇOIS CLOUET, IN THE COLLECTION OF  
 SIR FREDERICK COLE, BART., M.P.



PORTRAIT BY CORNILLE DE LYON, IN THE COLLECTION OF  
 M. EDOUARD AYNAUD



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tuous than elegant. Now, the François I in the Louvre remains elegant in spite of a vast display of silk stuffs, all folds and slashings. On the other hand, the head is merely a reproduction with variations of the head in the small head-and-shoulders portrait in the Louvre, and the hands of the large portrait are very like, though not identical with, those in No. 152, the Portrait of a Man with a Petrarch. There we have two features, then, borrowed from Jeannet. A third is the painting of the plume, which is identical with that of the Dauphin François. May we settle on Jeannet, then, as the painter of this large portrait? What of the 'duffer' who painted the head? Very close examination, 'spectacles on nose,' has persuaded me that certain apparently gross faults in the cheek and nose come from clumsy restoration of serious injuries. It is only natural, too, that a head of almost colossal size painted after a minute drawing should lose much in the transformation, and become a little empty, as indeed it is. All things considered, and given the conditions under which the work was painted, I see no reason why Jeannet should be deeply ashamed of the drawing of the eyes, the nose, the mouth, and the hands (they, too, have been much injured) of this portrait. One supposition there is which might bring everyone into agreement—unless it set them all arguing more than ever: that is, that Jean Clouet entrusted the work, as an exercise in freedom of execution, to his son and pupil François, who may then have been about fifteen. The suggestion is naturally very difficult to put forward as probable, but it would serve to explain what is feeble in the work at the same time as its incontestable merits. Two other works may certainly be attributed to the younger Jeannet: the François I on Horseback in the Uffizi, and the copy in miniature in the exhibition of primitives (No. 187). In view of the age of the king, and the execution, M. Dimier proposes to restore them to François. In my opinion he is right. I had noticed particularly, in the miniature, the execution of the plume, which is the same as in the authentic works of the younger Jeannet.

Of Corneille of Lyons, who came, it seems, from The Hague, we know even less than of Jean Clouet. M. Henri Bouchot, however, has reconstructed his work in a manner which is none the less satisfactory for being a little hypothetical. He is supported by the evidence of the great collector, Roger de Gaignières, who, by means of intelligent agents, bought at Lyons all the portraits by Corneille that he could lay hands on. Gaignières, who had facilities for gathering tradition, himself wrote the name of Corneille on the backs of the panels of most of these portraits. By means of these indications it has been possible to reconstruct a homogeneous group of very characteristic works. Examination of the best specimens shows that, contrary to the usual prac-

tice, Corneille brushed his portraits swiftly on to the panel from nature, no doubt after placing them briefly in chalks. That alone (not to mention the absence of chalk-drawings by this master) can explain the astonishing freshness, the savoury—we might even say 'juicy'—execution of some of his likenesses. The freshness is that of work in which the brush has, so to speak, never twice touched the same spot on the surface of the panel. It is commonly said that in Corneille of Lyons's portraits there are blue grounds which have come through. In reality, these grounds were not blue, but merely dark; and all artists know that a tone of sky or flesh passed over a dark ground has a special charm of vibration. The process is tempting, but not without danger in the future. In time the dark ground comes through and shows blue; and that is exactly what has happened to Corneille of Lyons. The flower-like freshness of the complexion was very much appreciated in his day. Bouchot quotes a *rondeau* which supports this statement, and proves parenthetically that, at a date almost contemporaneous with the *début* of François Clouet, Corneille was already famous in the circles from which his aristocratic sitters were drawn. As usual in such circumstances, the poet puts his painter on a level with, and rather above, Apelles. But the passage essential to our purpose is as follows: 'In short, his painting shows a rosy hue which you would say is flesh itself.' Corneille almost invariably aimed at the charm of the first impression. At a little distance the faces of his portraits live; the eyes, brows, and hair throw intense and telling spots on the brilliant flesh and the luminous grounds, which are almost always green heightened with yellow. At a nearer view one is forced to confess that the half-tones are not over exact in their expression of form and the large and simple relief which constituted the chief aim of Jeannet and other great artists. But it is impossible to be very severe on works of such delicious lightness, especially as they reveal a genuine observation of nature, as in the so-called Duke d'Etampes (No. 169, M. G. de Montbrison), which is almost identical with the so-called François I in the Louvre, and quite as full of life; the very charming Young Woman Unknown<sup>5</sup> (No. 163, M. Aynard of Lyons); or the Mme. d'Aubigny (No. 173, Colonel Stuart Wortley, Paris), which is equally rich in effect. These are the best of the group which answers most closely to the eulogy of the poet with his 'rosy hue.' Others are colder in tone and more closely handled, suggesting the work of a somewhat emancipated pupil of Jean Clouet. In the Duchess d'Etampes, for instance (No. 175, M. Georges de Montbrison), this is implied, not so much by the painting of the head, which is almost as rapid as in the portraits mentioned above, though a little closer, but by the

<sup>5</sup> Plate II, p. 148.

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modelling of the neck, the bare breast, and the whole body, which reveals an attempt at the solidity of marble. The same solidity occurs again in greater perfection in the *Young Woman Unknown* (No. 159, M. Féral); where the close handling after nature, the delicately-sculptured head, the firm shoulders, and the clear apprehension of form in the bodice of pale blue silk with pink lights all suggest Jean Clouet, though the painting is probably Corneille's on a day of special sincerity. Another and equally remarkable work is more open to doubt, the small *Portrait of a Young Woman in a Mourning-hood* (No. 176, M. Doistau). It is said to represent M<sup>me</sup>. de Sauves; 'one of the craftiest women at court,' said scandal; and the clear, penetrating glance of her pensive, grey-blue eyes seems both to confirm and deny the charge. There is such unity in this painting, with its three tones, warm green in the background, black in the hood and dress, and ivory in the soberly and accurately modelled face, that we should never be surprised at the sudden discovery of some document in the archives restoring this little gem to Jean. There is something of Corneille, however, in its proportions and arrangement. And, after all, if Corneille himself were to read these remarks, he could not fail to be flattered at a doubt that compares him to a greater than himself, unless, indeed, he was as conceited as some other artists of greater or less ability.

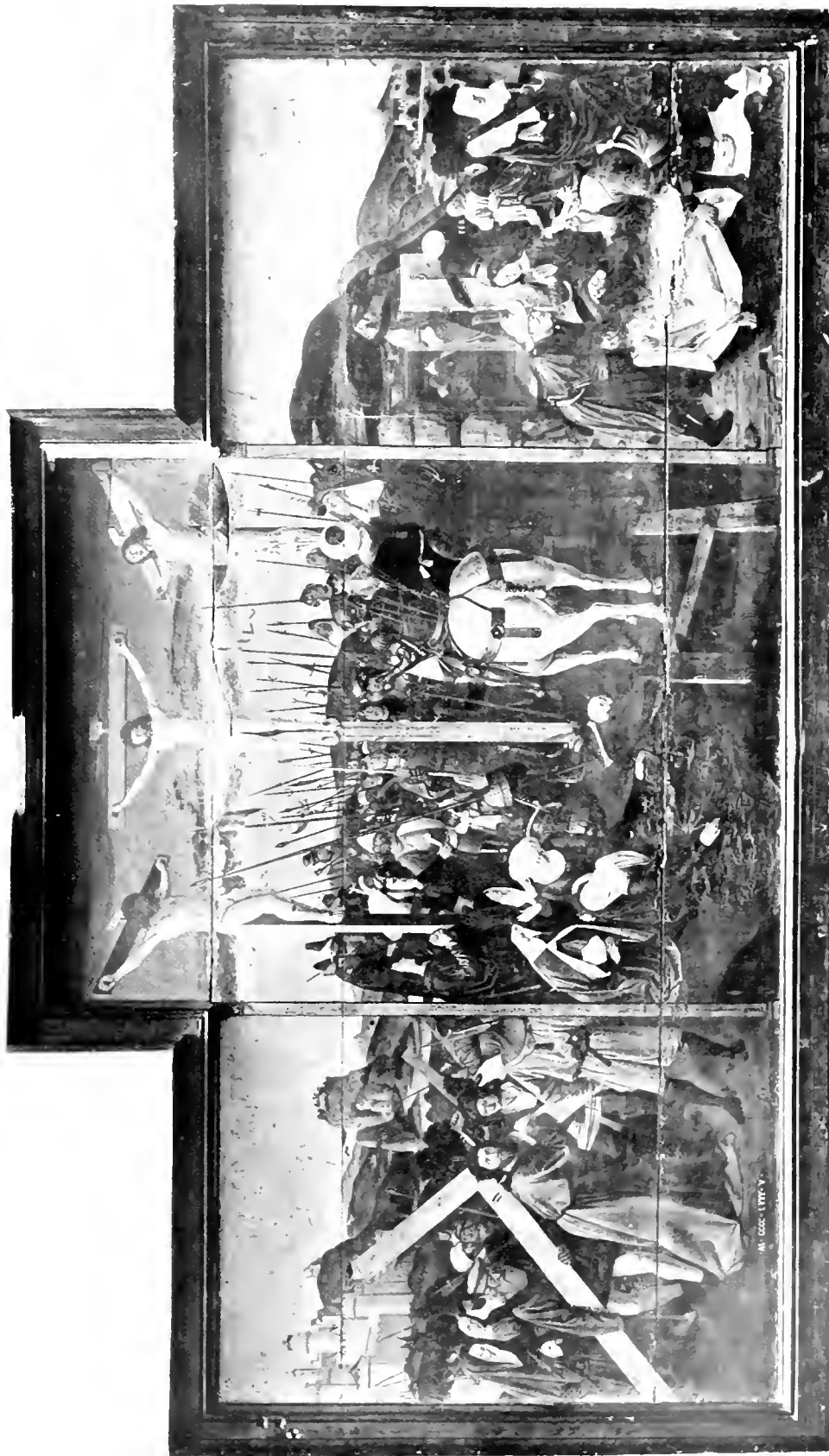
Among other doubtful works there are two portraits of very 'singing' colour on a blue ground. The catalogue attributes both to Jean Clouet. One is the small portrait of a *Young Man Unknown* with fair hair (No. 153, Mr. Walter Gay). The catalogue says: 'The quality of this portrait suggests that it is by Janet. It may be grouped with those attributed to Corneille, but is superior to them.' It is impossible to improve on that statement. With a richness of tone that equals Corneille at his best, the picture shows something of the solidity of Jean.

Jean Clouet, himself, however, may be held to have exhibited the same quality of richness, if we maintain the attribution of the portrait of *Henri d'Albret* (No. 157, M. G. de Montbrison), a fine piece of colour with its black bonnet and jerkin, white cap, and warm blonde face framed in a beard of rich tawny. If by Jean, as its owner would have us believe, this portrait differs as widely from his earlier works as Raphael's early portraits do from his *Julius II* or his *Leo X*. There are three possible courses—first, to give these paintings to Corneille, very much to his advantage; second, to hold that Jean was spurred by the delicious colour in Corneille's portraits, as Raphael had been by seeing the Venetian portraits, and passed his young rival at a bound; and third, to attribute these paintings to Jean Clouet's brother, the painter of *Henri d'Albret*. A wiser course still would be to wait until further

discoveries have either filled up the gaps in these old series or created a new one.

If François Clouet had lived to be a hundred he could not possibly have painted all the thousands of portraits in the costumes of every decade of the sixteenth century which are attributed to him; but the character of his work has been determined from a certain number of better founded attributions. He was the son of Jean, and succeeded him as painter to the king. Jean was still alive and present at a christening in 1540; on the other hand, according to M. Bouchot, MS. French 21,450 in the National Library shows François Clouet as painter to the king in 1540 at a salary of 240 livres. No authentic work of his supported by documentary evidence has been identified; but there is a picture in the museum at Vienna which can be assigned to him with almost absolute certainty, a full-length portrait of *Charles IX*, with the following inscription painted on it: *CHARLES VIII TRÈS CHRESTIEN ROY DE FRANCE EN L'EAGE DE XX ANS, PEINT AU VIF PAR JANET 1563*. Janet here stands for François Clouet, whom the court continued to call by his father's name. The date 1563 is wrong, since Charles IX was born in 1550, but a critic has pointed out that the last figure has been retouched and was originally a nine. The young king having been in his twentieth year in 1569, the restoration makes the dates agree with sufficient accuracy. That being so, nothing more is needed to attribute to Clouet a group of paintings of similar execution, which includes the Vienna picture (no doubt despatched thither shortly before the king's marriage in 1570 with Elizabeth of Austria), the famous and far superior portrait of Elizabeth in the Louvre (No. 198 in the *Primitives*); the less known but still finer drawing, evidently from nature, in the *Cabinet of Prints* (No. 199), from which the portrait was painted; the head and shoulders of *Marguerite de Valois* in the *Condé Museum*, and the water-colour study also in the *Condé Museum*, both of which surpass the two Elizabeths in charm of colour and breadth of modelling; and besides these a host of other masterpieces, some of which may be seen in the exhibition of primitives.

There are one or two pictures, however, which must be eliminated from the group attributed to François Clouet. They are remarkable in themselves or we should not have mentioned them; their owners attribute them to François, and the catalogue has followed their lead, though not without express reservations. One is the *Man with a black biretta and a damask robe* (No. 191, M. Hutteau), in which the solidity of the modelling would remind one, at a great distance, of Holbein, if the brushwork did not denote a very indifferent skill. A better suggestion, I think, would be Corneille attempting to rival a greater than himself, and sacrificing a little of his own freedom to gain something of the other's qualities.



THE SIXTEENTH CENTURY AT  
THE FABLES OF FRENCH  
PRIMITIVES, PLATE III. AT FAR  
LEFT BY JEAN BOUQUIN  
IS THE CHURCH OF ST. AN-  
THONY AT LOGNON







PORTRAIT OF CLAUDE DE LORRAINE, DUC DE GUISE; PAINTING BY JEAN CLOUET  
 IN THE PITTI GALLERY, FLORENCE



PORTRAIT OF CHARLES IX OF FRANCE; DRAWING BY FRANÇOIS CLOUET  
 IN THE NATIONAL LIBRARY OF FRANCE

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This opinion is strongly supported by the replica (No. 189, M. Ed. André), which is certainly by Corneille. On the subject of the Seigneur in a black cap and a white doublet (No. 190, M. Doistan) we can speak with more decision. This fresh nosegay of four tones, rather expressive and intelligent than powerful in drawing, is absolutely Corneille of Lyons at his best, and no one else.

The idea that François Clouet ever tried *genre* painting is one which we should certainly have declined to entertain before seeing the Portrait of a Lady in her Bath<sup>6</sup> (No. 226, Sir F. Cook). M. L. Dimier, whose artistic opinions we do not always share, has pointed out that the double curtain of red silk in this composition occurs again in the Portrait of Henri II in the Uffizi, and concludes that the Lady in her Bath is by François Clouet. With that conclusion we agree; remarking on the one hand that the painting of the figure is exactly in François's usual manner, and on the other that the same curtain with the peculiar breaks in its folds occurs also in several other portraits admittedly by François Clouet, notably the small full-lengths of Charles IX and Henri II in the Louvre, and the Charles IX in the Imperial Museum at Vienna. M. Dimier is to be congratulated on his happy discovery. On the other hand, we cannot follow him in thinking that the large Equestrian Portrait of Henri II (No. 198) is only a copy of a lost original. Official works of this kind are frequently a little cold, and the head of the king, which is a replica and probably also a little retouched, is not the best feature of the portrait. But it seems to me that no one else could have given this noble steed—an invention, perhaps, of Jean's—so proud a bearing, such breadth of drawing, or such warm and flowing colour; or poured so fitting and rich a brilliance over the dress of the monarch and the trappings of his horse.

We have passed over a number of portraits in oils which are undoubtedly authentic without reaching a very high level. But the drawings are very remarkable. It would take many pages to study them, and to show that the series No. 195 is certainly composed of drawings by François Clouet. The artist has carried to astounding lengths the execution of such things as collars and lace; but in the attempt to rival some contemporary in the vibration of the flesh-tones, he has rather over-multiplied the touches of colour, and blended them so well together that the result remains a little cold. A prodigious virtuoso in work of that kind, he has left an example of what the hand can do when it leads, instead of following, the spirit of the artist. We prefer the less clever and more profound drawings of this master: the Fontaine-Chalandrey (No. 197), in which the grey-blue eyes seem to be watching you, and the character of the face is accentuated not by the

cleverness of the drawing, but by the energetic expression; next to it (No. 218) the portrait of The Admiral, a little woolly in the stumping, but standing out in a powerful and accurate relief which Holbein himself would have approved; and, finally, the wonderful likeness of Charles IX,<sup>7</sup> a dashing piece of work in simple grey chalk, drawn in strokes which might almost be called clumsy and devoid of manner, but which leave nothing unsaid. The man who, on his good day, could produce such a portrait as this, and then reproduce it with almost equal energy (for there is an admirable replica in the National Library), was a better man, that day, than his own father, and all but reaches the level of the very greatest. The history of the chalk-portraits of the second half of the sixteenth century has also yet to be written. Few of the celebrated artists of the period can claim with absolute certainty in our minds the attribution of any single one of their works. One of them, however, Germain Lemannier, an artist of real merit, has been lately rescued from obscurity in a work by M. Moreau-Nélaton. A learned historian of art has attempted to destroy the effect of the comparisons made by M. Moreau-Nélaton on the subject of the painter of the 'petite cour,' the children of Henri II and Catherine de Medici, but my recent voyage of verification to the Condé Museum has resulted in a few new considerations which will tend to dissipate the very serious objections that have been advanced. The only chalk-drawing in the exhibition of primitives that can be attributed with complete certainty to Germain Lemannier is the portrait of Mme. de Braseu (No. 154, M. Deligand). Like the Jeanne d'Albret in the Cabinet of Prints, it is one of the best works of this second-rate but still very remarkable artist. Of Bouteloup, who passed his time among the highest persons of the Royal Family, from 1536 to 1583 at least, the exhibition has no single example. It is known that he made a portrait of Thonin, Catherine de Medici's fool. Now the Condé Museum has a portrait of Thonin. Fools were not in the habit of having their portraits made every day, and it seems clear that this droll face is really the work of Bouteloup. In that case, the drawing of it implies that the artist was a pupil of Jean Clouet, and we may attribute to him some of the drawings posterior to 1540, which recall the manner of Jean. But there is nothing of his in the exhibition.

Antoine Caron studied under Italian painters. His cartoons for the tapestry of Artemisia show much manual virtuosity and an excellent sense of decoration, but nothing of any inner qualities. One of his drawings of mounted men in the Condé Museum gives the same impression; but another, which reproduces the official charger painted by Jean and François, shows much more simplicity of line and fidelity to nature in form and

<sup>6</sup> Plate II, p. 148.

<sup>7</sup> Plate IV, p. 154.



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attitude. For that reason we hold it not impossible that Caron was the artist of the very fine equestrian figure of a man in black chalk, which has the dimensions necessary to a bronze statue in a public place, and is attributed to him in the catalogue under No. 382. After the death of François Clouet, Jean Decourt became painter and groom of the chamber to Charles IX. M. Dimier has been misled by an iconographical error into attributing to this artist a group of works that in reality are by François Clouet; and the catalogue of the exhibition gives to Jean Decourt—with a qualifying mark of interrogation—a delicious Head of a woman, known (probably in error) as Marie Touchet (No. 201). There is plenty of work to be done yet, before the sixteenth century is elucidated. Take the case of François Quesnel, another famous artist. M. Henri Bouchot has discovered five or six engravings by Thomas de Leu with this inscription: F. QUESNEL PINXIT, and the original drawing of one of them, which is a very graceful and vivid portrait of Henriette d'Entragues. It is extremely probable that this drawing is by François Quesnel, and it has been found possible to go further and attribute to the same artist a portrait of Gabrielle d'Estrées in the Cabinet of Prints, which is certainly by the same hand. One step further still

is the attribution to Quesnel of the Gabrielle d'Estrées exhibited at the Primitives (No. 227), and that step the author of the catalogue has taken. His bold stroke is not altogether justified as yet; but it is quite possible that it will be, for the gap to be filled in is not, perhaps, very wide. If ever it is filled in, François Quesnel will be acknowledged as one of the most exquisite and charming artists of the last third of the century. This portrait of Gabrielle is enveloped in a cloud of delicate light which softens it without attenuating the firmness of the features or the brilliance of the eyes.

After that, the history of chalk-portraits becomes more confused than ever. Whoever and whatever the artists may have been, let us say in conclusion that the portrait of the girl Mademoiselle d'Aumale l'Aînée (No. 387) is stamped in every line with tenderly youthful grace. This is attributed to one of the Dumoustiers—Daniel, with a note of interrogation. Without interfering with this conclusion, we may repeat that it is a masterpiece. The date is properly later by some few years than 1589, at which the exhibition is supposed to stop; but we cannot complain of the organizers for having given us this unwarranted opportunity of bestowing our unlimited admiration.

## TWO EARLY GIORGIONES IN SIR MARTIN CONWAY'S COLLECTION

BY HERBERT COOK, F.S.A.

**T**HERE is no great artist in the whole range of Italian art about whom criticism is so much divided as Giorgione. I cannot here enter into a discussion on the fundamental difference of attitude which characterizes opposing parties, nor do I propose to deal with those serious criticisms or with that friendly indulgence with which my own views on the subject have been treated in some quarters; suffice it that whilst in detail I may certainly be mistaken, in principle I see no valid reason to alter my conviction that Giorgione was precocious, versatile, uneven, and productive.<sup>1</sup> Those, therefore, of the critics who look only for what is perfect in a work of art, and who hold a mistaken notion as to the necessary standard of his work, will naturally fail to recognize Giorgione's hand in the two new pictures here reproduced for the first time<sup>2</sup>; they compare in quality neither with the Castelfranco Madonna, nor with the Giovanelli 'Figures,' nor

with the Vienna (so-called) Three Magi, which are the only three pictures universally admitted to be genuine. But for all that they may be his work, and I venture to think we have in these two little panels the earliest known examples of Giorgione's art, painted probably in his fifteenth or sixteenth year.

Before, however, examining them more closely it may be well to note a passage in the so-called 'Anonimo,' who (it will be remembered) made a kind of inventory of the chief paintings to be seen in his day, *i.e.* between 1525 and 1575, in private galleries in Venice and elsewhere.<sup>3</sup> In the year 1525 he makes this entry: 'In the house of Messer Taddeo Contarini, the picture on canvas, representing the birth of Paris, in a landscape, with two shepherds standing, was painted by Giorgio di Castelfranco, and is one of his early works.'<sup>4</sup> Unfortunately, this painting cannot now be found, but an engraving of it was made by Theodor van Kessel, and published in 1660 in the 'Theatrum Pictorium,' and from this rough engraving we can see that 'The Anonimo' was right

<sup>1</sup> See Bell's 'Great Master' series. Giorgione. Second edition, 1904, with appendix.

<sup>2</sup> Plate I, p. 157.

<sup>3</sup> See 'The Anonimo.' Edited by Dr. Williamson. Bell and Sons. 1903.

<sup>4</sup> *Ibid.*, p. 104.





THE DISCOVERY OF THE INFANT PARIS BY THE SHEPHERDS ON MOUNT IDA



THE INFANT PARIS HANDED OVER TO NURSE







ENGRAVING BY THEODOR VAN KESSEL AFTER GIORGIONE'S LOST PICTURE,  
THE BIRTH OF PARIS



COPY OF A DETAIL OF GIORGIONE'S LOST PICTURE, THE BIRTH OF PARIS;  
IN THE BUDA-PESTH GALLERY

## Two Early Giorgiones in Sir Martin Conway's Collection

in his judgement that it was one of Giorgione's early works. We happen also to possess an old copy of that portion of the composition which represents the two shepherds standing and pointing to the child on the ground; this painting is in the gallery at Buda-Pesth, and is valuable as giving a clue to the colours of the original picture. Both engraving and painting are here reproduced for comparison.<sup>5</sup>

Now, it is singular that the subject of the two new pictures in the possession of Sir Martin Conway should also be the story of Paris. The first represents the discovery by the shepherds of the young Paris on Mount Ida, and the second gives us the handing him over to nurse. The story runs that Hecuba, being with child, dreamed that she would bear a firebrand which would cause great devastation, a dream which led to the child being exposed on Mount Ida as soon as he was born. Here he was found by some shepherds, who brought him up as their own child and gave him the name of Paris.<sup>6</sup>

Now, in all three pictures Giorgione gives us a free transcript of the legend, making the story in fact perfectly subordinate to the pictorial effect. Gay colour, romantic landscape, and poetical sentiment appeal to the 'imaginative reason'; a 'lovely strangeness' (as Pater would say) breathes in these painted idylls, and we feel that these little *poesies* already possess that exquisite lyric charm which was afterwards to find fullest expression in the Pastoral Symphony of the Louvre. Who but Giorgione had this secret in like degree? Some would name Carpaccio or even the humbler Previtali as the painter, and others will doubtless assert that it is Catena or Caprioli in vain endeavour to shirk a decision which upsets preconceived

ideas of what a Giorgione should be. But surely even he had his beginnings, and if the little Trial of Moses in the Uffizi be his—as is usually allowed—it is quite logical to accept these little stories of Paris as yet earlier works.<sup>7</sup> Immature they certainly are, and naïve; but are these qualities inconsistent with a Giorgione of sixteen?

An interesting question arises whether Sir Martin Conway's pictures and the one seen by 'The Anonimo' originally formed one series. I think we may decisively say 'No.' First of all, 'The Anonimo' describes the picture he saw as 'on canvas'; our two are on panel. Secondly, the latter are presumably smaller than the other one, for they measure only 17 $\frac{3}{4}$  inches high by 25 $\frac{3}{4}$  inches long, whereas the 'Birth of Paris' was (in the words of an old inventory) 'seven spans and one inch and a half wide, and nine spans and seven inches and a half long.'<sup>8</sup> Moreover, the Buda-Pesth copy measures 91 cm. high by 63 cm. wide—considerably larger, that is, than the new pair. All this tends to show that Sir Martin Conway's little panels were executed independently of the other picture, although it is highly probable all three were produced about the same time. Unfortunately, they are far from being in a sound state of preservation, for besides a vertical split right across the panel, they have suffered much from the ravages of time and neglect, and have been considerably retouched in parts. They were formerly in the Duke of Ossuna's possession, and also bear on the reverse the seal of the Venice Academy with an old label, 'Victor Carpathius,' *i.e.* Carpaccio. The fortunate owner recently found them at S. Jean de Luz.

<sup>7</sup> The companion piece in the Uffizi, representing The Judgement of Solomon, is now held by many good judges to be an old copy.

<sup>8</sup> See Williamson's edition of 'The Anonimo,' p. 104.

<sup>5</sup> Plate II, p. 160.

<sup>6</sup> Cicero, *De Divinitate*, I, xxi, 42, and Hygini *Fabulae*, xci. Quoted from Wickhoff's article in the *Jahrbuch*, xvi, p. 38.

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SELECTED DRAWINGS FROM OLD MASTERS IN THE UNIVERSITY GALLERIES AND IN THE LIBRARY AT CHRIST CHURCH, OXFORD. Chosen and described by Sidney Colvin. Part II. Clarendon Press.

It is one of the misfortunes of the critic's lot that the more nearly a work approaches to perfectly fulfilling its purpose the less he has to say. From this arises a mistaken idea that a critic really enjoys fault-finding. In any case the present work affords scarcely any point of attack for the carping critic. We have discovered one misprint. The quotation from Berenson's catalogue with regard to the Sebastiano del Piombo(?) Family scene should be 2493 instead of 2943 as given. And with that our corrections must end. The volume is in every way admirable. The reproductions are as good as in the first part, which is to say that they are as near to being real facsimiles as the most perfect modern methods controlled with watchful care can make them. There is, of course, always something left in a drawing that no reproduction can give, but there is scarcely any aesthetic quality in the originals which may not be enjoyed by the possessor of this portfolio.

The drawings themselves are of great interest. Mr. Colvin is to be congratulated upon being able to bring to light in this series more than one discovery. The first drawing is an entirely unknown Albert Dürer, a work of his early years and of great importance. In it the 'Pleasures of Life' are symbolized by a realistic rendering of a fête day on the outskirts of a little German country town, but Dürer has given to the whole a symbolical and didactic meaning by introducing a figure of death in the bottom corner. The freedom and looseness of the pen stroke are astonishing, while every rapidest and slightest scratch of the pen has that vivifying and creating power which belongs only to the work of a few of the greatest masters. Even the minutest figures in the crowd that gazes at a tournament on the distant hillside, figures rendered in a kind of dot-and-dash code, all convey the sensation of vigorous overflowing vitality which is the theme of the design. Another Dürer, a sketch for a sepulchral slab, is rescued from the position of being a copy of a drawing in the Uffizi, and promoted to the place of an original.

There follows a Mantegnesque drawing of Hercules and the Nemean lion which may not unlikely be Giovan Antonio da Brescia's preliminary drawing for his well-known engraving of the subject. Next are a series of allegorical drawings by Leonardo which are minutely described, and so far as possible explained by reference to contemporary political events—a head by Boltraffio—four Michelangelos, among which is the well-known *sanguine* of a woman's head in profile looking down,

and, yet another of Mr. Colvin's discoveries, an anatomical study of a leg. Mr. Colvin refers this to the later period of the Sistine roof painting, but finding nothing there that accounts for it suggests the contemporary slaves of the tomb. This seems to us hardly likely, seeing that the study is of a pendant leg, or rather legs, for the body's right leg is lightly sketched in beside the fully modelled study of the left leg. May it not rather be a study for one version of the hanging Haman, afterwards modified, for in the fresco the right leg is pendant, the left bent.

Then follow two Michelangesque Sebastiano del Piombos, one of which, the Descent from the Cross, is of crucial importance for the vexed question of Sebastiano's claim to the Warwick Pietà. If this goes to Sebastiano, and we are inclined to agree with Mr. Colvin in giving it to him, it will be almost impossible to deny that the Warwick drawing is by the same hand. After this come two studies for the Madonna del Cardellino, a superb Rubens, Torso of a Man, two Vandycks, a marvellous water-colour by Rembrandt, and a study by Paul Potter, which inclines one to like him better than any of his pictures do.

TITIAN. By Georg Gronau. Duckworth.  
7s. 6d. net.

THAT this translation of Dr. Gronau's 'Tizian' should be a good book will surprise no one who is acquainted with the author's past record. In England, however, although the monumental work of Crowe and Cavalcaselle is out of print and somewhat out of date, and the brilliant chapter on Titian in Mr. Ricketts's book on the Prado is too brief and too costly for the general public, Dr. Gronau's 'Titian' has still one serious rival to reckon with—the sympathetic study by Mr. Claude Phillips, published some years ago in the form of two *Portfolio* monographs, but now issued in one volume. At once enthusiastic and discreet, Mr. Phillips while unsparing of his praise was equally unsparing of his criticism. This sincerity gave his little book a variety of interest analogous to that aroused by Titian's work and character, while the addition of several excellent photographs to the smaller illustrations added to its attractiveness.

Dr. Gronau has managed with great skill to compress an enormous amount of detail into a readable and methodical study of Titian's life, combining great knowledge with a fine sobriety, modesty, and sincerity. The fact that the work is a translation may account for some lack of spirit in the style, but one feels inclined to ask whether the book is not actually too sober in its decisions; whether the merits and defects of individual pictures are not judged too much by a single formula which, while it rightly expresses Titian's general attitude, is a trifle too kind to his dull pictures and a trifle too cool towards his masterpieces. This feeling is not lessened by the

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illustrations, which, though admirable and admirably chosen, are reproduced with an uninviting monotony of method.

Research can now make but little change in the order of Titian's paintings, which Dr. Gronau has catalogued so carefully, even if it involves a revision of the accepted dates. Dr. Gronau recognizes the length of time which Titian's manner of work involved for the completion of a picture, and the fact that, as in the Pitti 'Concert,' he finished works begun some time before by Giorgione. Would not a still larger allowance for this leisurely procedure explain some of the difficulties attaching to Titian's early work?

If we consider, for instance, the *Palmasque Holy Family* in the National Gallery (4) and compare it with the *Noli Me Tangere* (270), it is almost incredible that the two should have been finished in the same year. In spite of the Giorgionesque background, and the tree recalling the Paduan frescoes, the figures in the latter work, both in their rhythmical composition and in the fluency of their pigment, represent a much more mature stage of Titian's art than the Bergamasque roughness of the former, which is based upon Palma's first manner. The date of 1514, or even 1515, would not appear to be too late for the completion of the *Noli Me Tangere*, whatever the time of its beginning may have been. A similar extension of date would make it easier to understand the picture at Antwerp and the *St. Mark Enthroned in the Salute*, as to which Dr. Gronau makes a most interesting suggestion. Other dates which deserve reconsideration are those of the *Vierge au Lapin* and the *Pitti Portrait* (92), which seem technically much earlier in style than the dates of 1530 and 1540-5 respectively assigned to them. The identification, by the way, of the latter with Guidobaldo, Duke of Urbino, is a theory which the type of the sitter's face does not support.

Dr. Gronau does not seem to have seen the Cornaro Family at Alnwick, but he must have seen the landscape at Buckingham Palace, and we wish he could have mentioned it, if only with some reservation. The trees on the right of the picture are certainly loose and careless, but the shadowed plain, the mountains, and the stormy sky over them are so splendid that it is difficult to associate them with any name but that of the greatest of Venetian masters.

These points, however, are of no importance in comparison with the merits of the book, for its general accuracy and completeness make it indispensable to every serious student of Titian.

**WILLIAM BLAKE.** By Irene Langridge. George Bell and Sons. 10s. 6d. net.

THIS is an excellent effort at giving in reasonable compass an account of the many-sided activity of William Blake. The authoress, it is true, has not much except sympathy and enthusiasm to add

to the material already accessible in the classical works on the subject, but the book may none the less be useful to many who have not Gilchrist's invaluable biography, the more abstract researches of Messrs. Swinburne, Ellis and Yeats, and the admirable study by Mr. W. M. Rossetti prefixed to the Aldine edition of Blake's poems.

In one respect only does the authoress's enthusiasm carry her too far, in that it leads her constantly to overlook limitations of taste, owing to which Blake not infrequently inclines towards the fatal step from the sublime to the ridiculous. In her criticism on *Thel*, for instance, she is evidently blind to the almost comic prosiness of the last few lines, which ought by rights to be the climax of the profound and sonorous poetry before them. In the same way she estimates Blake's art rather by the vastness of its aim, than by the quality of his actual performance. Nevertheless, the fault is to some extent pardonable in view of the sympathetic spirit in which the book is written.

**DANTE GABRIEL ROSSETTI, HIS ART AND LIFE.**

By H. C. Marillier. Third Edition, Revised and Abridged. George Bell & Sons. 7s. 6d. net.

WHEN Mr. Marillier's large book on Rossetti first appeared, it was evident to all that he had handled a very difficult subject with remarkable care and tact. The record of Rossetti's pictures and drawings was carefully and methodically compiled, while the estimate of Rossetti's character was thoroughly moderate and sensible. As a biography, therefore, it is unlikely that Mr. Marillier's book will quickly be superseded. This abridged edition, which is most admirably and profusely illustrated, can therefore be heartily recommended to all who want an accurate and handy book on the founder of the pre-Raphaelite movement, although there is still room for a more intimate study of Rossetti's work from the point of view of the artist.

**THE WORK OF GEORGE W. JOY.** London: Cassell & Co. 1904. £2 2s. net.

THIS is an account of Mr. G. W. Joy by himself, with illustrations of his pictures. It is a sumptuous volume, gilt-edged, bound in red and gold, handsomely printed on good paper, illustrated profusely with colour prints and 'Rembrandt' photogravures (highly creditable to their engravers), and limited to one thousand copies. If it were privately printed for presentation to Mr. Joy's friends, its existence might be excused. But to expect a thousand people to pay two guineas for it is surely to underestimate the public intelligence.

## JAPANESE ART

**THE KOKKA.** A monthly journal of Oriental Art. The Kokka Co., Tokyo. Bernard Quaritch, London.

DURING the last few years we have suddenly discovered that the whole idea of the art of China and Japan previously held in Europe must be



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altered. China was supposed to produce little but fine porcelain and fantastic carvings in wood and metal. Japan was associated with gay colour-prints, graceful bronzes, delicate lacquer, and a thousand quaint and clever trifles, not to mention gaudy fans and cheap bric-à-brac. Now we are beginning to realize that Japan has produced sculptors and painters for some ten centuries whom it is no exaggeration to call great; and yet that her achievement is neither so ancient nor so majestic as the parent art of China.

A few specimens have been purchased for public collections in America and in Germany, and the British Museum has been both wise and fortunate in its acquisitions, but the vast majority of the finest paintings and almost all the important sculptures of China and Japan remain in the country of their origin. Were it not for *The Kokka* the study of these works would be almost impossible for the nations of the west. Its reproductions, either in colour or in collotype, of famous paintings and sculpture put to shame those in any European art periodical, and are accompanied with historical and descriptive notes in English. We hope in a future number to deal with these illustrations in detail and with the ideals that underlie them. For the moment we must be content with recommending *The Kokka* heartily to all whose interest in art is more than provincial.

JAPANESE COLOUR PRINTS. By Edward F. Strange. Eyre & Spottiswoode. 1s. 6d. net.

THIS handbook will be more useful to those who already know something about Japanese prints than to those who are beginning to study them. Lack of space apparently has cramped the author's hand, and the desire of making the book complete has led to undue insistence upon minor artists whose work, if rare, is also uninteresting. The same criticism applies to the selection of the illustrations, which might have been printed on rather better paper. The historical information, however, is more up-to-date than that in any book on the subject hitherto published in England, and that merit outweighs any minor deficiencies. The binding is a disgrace to the Board of Education.

JAPANESE WOOD ENGRAVINGS. By William Anderson. Seeley & Co. 3s. 6d. net.

THIS new issue of Dr. Anderson's well-known monograph is perhaps a better book for those beginning the study of Japanese art than Mr. Strange's handbook. The illustrations, if less methodical, are more varied and elaborate, and the letterpress deals with the subject in a less rigidly compressed manner. As the pioneer who first placed the study of the art of China and Japan upon a sound foundation in England, Dr. Anderson has done work which can never be entirely superseded, however much his information may have been modified by the visit of Mr. Kohitsu to England.

## FURNITURE

STYLE IN FURNITURE. By R. Davis Benn. With illustrations by W. C. Baldock. London: Longmans, Green and Co. 1904. 21s. net.

'STYLE IN FURNITURE' is the title chosen by Mr. Benn for a book treating of English and, to some extent, of French furniture from the Elizabethan period to the present day. It is a good title and an honest book, for Mr. Benn has not done what, unfortunately, has been only too common with writers on this subject—merely read up the work of others and combined his information. It is only in isolated instances, such as in ascribing Chippendale's Chinese style to the influence of Chambers, that he copies anyone without some sort of examination as to the plausibility, or, as in this case, the possibility of a statement. The book shows evidences not only of diversified knowledge but of independent research. Most of it merits at least consideration, and much of it will repay careful study. It cannot, however, become a standard authority on account of its numerous inaccuracies.

Mr. Benn very rightly lays great stress on the relation between the history of a country and its furniture, and, though it is not a new discovery, it cannot be too much insisted on. A writer on art matters of any kind must know something of history even if he has no wish to claim the difficult and dangerous position of an historian. He need not be, as Carlyle said of Professor Masson, willing to come from Edinburgh to London and spend a week in the British Museum to find out whether a thing happened on a Thursday or a Friday, but a certain amount of correctness is requisite. Mr. Benn has a bad memory for dates (and he has my sincerest sympathy), but he states them wholesale without the trouble of verification. He tells us, for instance, that Chambers was in 1744 a youth of eighteen, and later on that he was the 'favoured architect of George the First.' That may be, as I trust it is, a printer's error, but it is by no means a solitary instance. The date usually assigned to the mythical candle-box which was supposed to have introduced mahogany into England is 1720; Mr. Benn states it as 1742. If Mr. Benn's dates were taken as correct the story could never have deceived the proverbial child. This is, I am sorry to say, a very typical blunder, but, to be just, it is followed by a piece of new and valuable information. 'I myself,' he says, 'have sat in old Dutch chairs, made in mahogany, of which ample documentary evidence exists to prove conclusively that they were used by Charles II during his enforced exile at the Hague.' There would seem to be a fatality connected with the dates regarding Robert Adam. His different biographers sometimes give four or five for the same occurrence, and with such a wealth of ready-made blunders to



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choose from it is a little hard that Mr. Benn should manufacture another. Adam was appointed architect to the king not in 1768, but in 1762. The date is important historically, because the petty spite engendered by the fact that Chambers was not reappointed to the post by the third George had much to do with the founding of that great and glorious institution the Royal Academy. Here there is no redeeming feature to palliate the mistake. Mr. Benn's notice of the Adams is short and absolutely unappreciative. 'They exerted but small influence upon English furniture,' and they were 'lacking in dignity'; also the phrase by which their works may be characterized is, 'How sweetly pretty!' To destroy our old-fashioned estimate of the work of the brothers and its influence on both Hepplewhite and Sheraton will require more powder than Mr. Benn has seen fit to put behind the shot.

What is perhaps the most curious mistake in the book is with regard to the Queen Anne period. 'The style was founded in the reign of William and Mary, and retained its popularity throughout those of Anne and George the First, and nearly the whole of that of George the Second.' It is out of the question to hint here at the possibility of a printer's error. Leaving out of consideration the fact that it is customary to acknowledge some radical differences between the styles of the first two reigns mentioned, it is practically certain that not only 'Queen Anne' proper, but the intermediate style between it and 'Chippendale,' was as dead as the lady herself at the accession of George II. Mr. Benn, in fact, runs the Queen Anne period up to about the time of the 'Director,' and thus leaves out some thirty or forty years of what is certainly an interesting and what some people consider our strongest period of design in furniture. This is much the least satisfactory part of the book. I do not object to Mr. Benn placing Chippendale below Hepplewhite and Sheraton—*de gustibus non disputandum* applies more to the critique on a criticism than to anything else—but I do object to the method he has chosen for propagating his opinions. That he should copy Mr. Heaton in abusing Chippendale's ribbon-back chairs, and (like him) suppress the fact that Hepplewhite and Sheraton substituted feathers for the same purpose, might be passed over. But when it comes to leaving out both the early and middle period of Chippendale's work, and choosing for denunciation his last and weakest, it is not fair argument. Mr. Benn carries his depreciation of Chippendale so far as to impress on his readers that when he speaks of his success he only means his *commercial* success. However clever a man may be, his usefulness as a critic is limited by his sympathies. One would not, for instance, deliberately fix on Sir Wilfrid Lawson to write a life of Burns. Yet, with the worst equipments for the task, Mr. Benn is 'as cocksure as Tom Macaulay.' He tells his reader that a study of his thirty-six

pages of letterpress and eleven of designs will 'entitle him to be regarded as an authority on the subject.' I know a man who has been studying Chippendale for the better part of a lifetime, and, after all, is only beginning to find out how little he knows.

Mr. Benn is much more in touch with the ideas of both the earlier and the later schools, and what he says of them is for the most part well-considered and instructive. He is, however, a little too apt to think that he has made discoveries, as where he says: 'I have the temerity to assert that Jacobean decoration, particularly carved and inlaid decoration, was practically a debased version of the Italian "Renaissance" and "Elizabethan."'

When he comes to treat of Hepplewhite and Sheraton Mr. Benn is quite at his best, more particularly when he compares their styles and points out their likenesses and differences. This he does in a true scientific spirit without fear or favour. I have been compelled to find fault with so much of this book that I have all the more pleasure in pointing this particular part out to experts as well as amateurs. It is clearly thought out, lucidly expressed, and, in my opinion, is a valuable addition to the literature of the subject. R. S. C.

### CLOCKS AND WATCHES

OLD CLOCKS AND WATCHES AND THEIR MAKERS.  
By F. J. Britten. Second Edition, 1904.  
London: Batsford, 15s. net.

THE bountiful measure of new and as a rule very good illustrations is our chief gain in this second issue of Mr. Britten's admirable book. Its division into chapters gives one the occasion to suggest that the first—a few pages only—is desperately dry, and that a considerable part of the second is more than likely to be skipped by the generality of readers, who, collectors or not, may be forgiven if their interest begins with objects to be handled or seen.

To take the pictures, one would plead for more English long-case and other clocks, fine as the present series is; for more good dials and hands, too; even at a reduction of the multitude of French examples, mere furniture for the most part, which cumber Chapter VI. Why not have real clocks, say, half-a-dozen Breguets, in their place, and the same for Tompions, Quares, or the like, in place of the poor, sightless pieces of joinery found between pages 492-4? Fig. 639, by the way, looks suspiciously like Wardour Street: perhaps the fault of the sketch. A winged lantern-clock with bob-pendulum would be welcome early in Chapter VII. Frets are such intractable things that it was hardly prudent to underline fig. 585 'The fret of William Bowyer'—this in the face of fig. 578 and of the author's remarks at page 447. Another piece by the same maker, dated 1626, bears a fret indistinguishable from Closon's, fig. 587.

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Watch-keys have their niche; clock-keys not so but for fig. 665. Quare's year timepiece, described upon pages 292-4, is indeed a 'very extraordinary achievement.' More wonderful still is an anonymous year clock made for a provincial corporation in 1711. The weight of 75 lb. falls only 3 ft., and the striking train is driven by 57 lb. with an equal fall. Both of course upon a double line.

It is to be feared that the roll of makers remains very far from complete, even at the 10,000th of the title-page. To take Londoners only, a dealer's catalogue just received gives, if correctly printed, four new names out of eight watches *inter* 1781-1825: Peter Masset (cp. Massy and Mr. Britten's Peter 'Mallet') occurs upon the dial of a long-case clock of more than usually good marquetry, which may date from about 1710; James Clinton and Isaac Roberts occur upon watch movements of the earlier part of the same century; Richard Camden, William Stanton, and 'Preuhomme' a little later. A fine 'Daniel Man,' too, must have exercised the cupidity of generations of customers at 6, St. James's Street. Bielby, at page 470, should read Beilby, and Puiguer, in the list of makers, Guiguer, the latter suspected at work well before 1780.

These notes are not serious grumblings—one is too full of thanks—nor yet counsels of perfection, which shall be held in pickle for Mr. Britten's *n*'th issue. Meanwhile his work deserves a better dress. Paper, type, and some of the old cuts are not nearly good enough for the matter. G. D.

## CATALOGUES AND REPORTS

We have received a handsomely illustrated catalogue of the collection of paintings, (106 by old, and 53 by modern artists), left by the well-known brothers S. and G. Bourgeois, to be sold at Cologne, October 27-29. The religious pictures include works by Botticelli, fra F. Lippi, Graffione, and L. di Credi; the work by the last, strangely named the Ascension of Saint Louis, represents a youthful saint standing on a cloud between two flying angels; two half-length Madonnas by imitators of Memlinc; and an interesting altarpiece from a church at Valladolid, with life-size figures attributed to Louis Dalmau; it represents the Blessed Virgin enthroned, investing with a chasuble S. Ildephonsus, who kneels before her; on the right is a group of angels bearing a mitre, crosier, etc., and, on the left, SS. Anthony, Katherine, Lucy, Apollonia, Agatha, and Agnes; the types of these are thoroughly Spanish, but the angels and draperies show a strong Eyckian influence. There are many fine portraits by S. del Piombo, Bronzino, Pourbus, etc., and a series of fifty drawings and studies by the late B. Vautier.

We are requested to state that the publication relating to the insurance of works of art which we noticed last month was issued by Messrs. Hampton of Cockspur Street, and not by Messrs. Hampton of Pall Mall.

## FOREIGN CORRESPONDENCE

### NOTES FROM FRANCE.<sup>1</sup>

THE artistic season has just begun with the opening of the Autumn Salon, an exhibition of incontestable interest. The *Salon d'Automne* is now definitely organized and established. Its history is brief, but full of incident. At its birth in 1903 success attended it. *Inde irae* in the official camp. The *Salon de la Nationale*, oblivious of the idea that had reigned over its own foundation and fearing a serious competitor, tried to nip the *Salon d'Automne* in the bud. To that end, the committee, under the leadership of M. Carolus Duran, passed and published a draconian edict forbidding its members to exhibit there. Pretensions of this kind, a tyranny of which England, by the way, knows something under another form in connexion with the Chantrey bequest, were by no means to the taste of a number of artists, among them M. Carrière, who, accordingly, made a public protest in a manifesto signed by a full third of the members of the *Salon de la Nationale*. The question is, will the *Salon de la Nationale* withdraw its extraordinary *ad captandum* rule, as every consideration counsels it to do? Probably it will. If not, it is extremely likely that the matter will be thrashed out before the courts, and that might

<sup>1</sup> Translated by Harold Child.

mean the disruption of the *Salon de la Nationale*. Whatever may happen, the Autumn Salon of 1904 does not seem to have suffered from the attacks of its rival. It is worth visiting and studying. It includes a very remarkable exhibition of the works of Puvis de Chavannes, among others the Prodigal Son. The early works are an eloquent comment on the evolution of the genius of this great artist, who has had no successor. There are also some amazing sketches by Toulouse-Lautrec. Too early cut off, Toulouse-Lautrec had already given the measure of what he might have done. His work gives a mournful and comprehensive vision of a world of want and misery. A long distance separates Toulouse-Lautrec's drawing from the crayons of Guys. The former perhaps is in closer agreement with the sadness and bitter irony of the lower strata of Paris. MM. Renoir, Odilon Rédon, and Piot are exhibiting some very characteristic works, and M. Carrière has some extremely fine portraits. I have noted a very luminous picture by Mme. Slavona, Street in Mont-rouge; a very pretty picture, Towards the Mosque, by M. Bonnaud; some fine sea-pieces by M. Alcide Le Beau; the portrait of M. Brunetière by the Hungarian painter Bereny; some delicate Truchets, and others; and in sculpture, the exhibits of Prince

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Troubetzkoï, M. Hébrard's bronzes, and others. To sum up, the Autumn Salon of 1904 as a whole constitutes a very attractive collection of fresh and delicate work, with the note of independence very clearly struck. True, it contains a number of extravagant examples of talent bent on attaining excessive originality which is too deliberate to be sincere; but all this alloy talent and its results alike will soon be forgotten. There is no need to dwell on it.

Towards the end of September the *Revue Bleue* organized an expedition to the town of Saint-Quentin in honour of the French painter La Tour. It was only a prologue, however, to the retrospective exhibition of work of this most interesting artist which is to be held in 1905.

The Louvre has acquired a drawing by Francesco Panini of the interior of the church of St. Anthony of the Portuguese in Rome. On the ground floor there has just been opened a small room of oriental antiquities, in which M. Heuzey has brought together a miscellaneous collection of the very interesting Iberian ornamental arts, the result of the excavations carried on for some years in Spain by MM. Engel and Pierre Paris.

The triptych of the Palais de Justice, which was at first rather strangely attributed to Memlinc, and was lent to the exhibition of French primitives, is to remain for good in the Louvre. In my notes last month I mentioned an article by M. Bouchot, which made a spirited attack on M. Dimier's commentaries on the catalogue of the French primitives. Having spoken of the attack, I must now give a word to the reply. M. Dimier has not failed to hit back. He defends the text of Vasari and the criticisms of Van Mander, and declares himself quite prepared to dispute any objections which authorities may bring against the arguments he advanced in his previous notes.

The museum of the Comédie Française has been presented by the Duke of Portland with a portrait of Molière, attributed to Charles Le Brun, and a portrait of Silvia Bolletti, an actress of the Italian comedy, attributed to de Troy. The National Library has received a bequest from M. Léon Cléry of an illuminated manuscript called the Missal of Prémontrés; and under the same will the Museum of Decorative Art has become the owner of the famous vase by Gallé, Orpheus in Hades.

TH. BEAUCHESNE.

### NOTES FROM BELGIUM<sup>1</sup>

IN my notes of last month I gave a list of certain additions to the Egyptian section of the Royal Museums of the Cinquantenaire. This must now be supplemented by the mention of a series of articles, some of which come from the excavations of the Egypt Exploration Fund at Abydos and in the Fayoum.

<sup>1</sup> Translated by Harold Child.

Among them a copper vase of the VI dynasty is especially remarkable. It is very ancient, and almost unique. The only other known examples of vases of this shape date from the XXI dynasty. I must also mention a large copper feather, covered with plaster and gold, which probably belonged to a large copper figure representing a god; a limestone bas-relief, earlier than the XII dynasty, from Abydos; some wooden models of instruments discovered in the foundations of the temple of Deir-el-Bahari, and bearing an inscription stating that they had been presented by queen Hatshopsitou; a fine fragment of a soapstone statuette of a young son of a Rameses; a large and very curious earthenware vase with a figure of Osiris engraved on the belly; three fine mortuary statuettes of the XXI dynasty; a cup of polished red earth, with slightly incised ornament, and a bronze statuette of a goddess. One very curious thing is a sort of alms-box, intended to receive the offerings in a small sanctuary. On the front are two divinities in the form of serpents standing erect; one has the solar disc on his head, the other two feathers. Last come twenty Greek papyri from Oxyrhynchus and other cities of the Fayoum, among which are fragments of the Iliad, of Euripides, and of judicial decrees.

In the mediaeval collections, the attention must be specially directed to a wrought-iron knocker, which shows some remarkable characteristics. The back-plate of the knocker consists of two plates of beaten iron, partially pierced and set in a moulded frame ornamented with flowered indentations. From it projects a pointed arcade, the twisted columns of which support two tenons, by means of which the striker may be fastened to the door. Below is a shield with armorial bearings.

The knocker proper consists of a statuette of St. Barbara. She is standing, with a crown on her head and a small tourelle, her characteristic attribute, in her hands. Her feet rest on a tail-piece ornamented with a lion's mask, in the jaws of which is a square block with rounded corners. This is the part intended to fall on a button, now lost. The shape of the figurine is massive and very simple, but remarkably well adapted to its purpose, which is to make a striker. All the relief is blunted, and as it were softened. The work is of an excellent order, and may be considered as one of the finest conceptions of mediaeval times.

R. PETRUCCI.

### NOTES FROM GERMANY

IN the latest number of the *Zeitschrift für bildende Kunst*, Professor C. Lange publishes an interesting account of the Gainsboroughs in Germany. There seem now to be nearly a dozen of them in various collections on the Continent, and all of them have so far escaped the notice of English biographers. Some have an excellent pedigree, though probably only a single one is anything more than a replica.

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This is a portrait of the young Prince Octavius, son of George III, now hung in the Stuttgart gallery. In shape and character it matches the oval set of the royal portraits at Windsor; but it is not a mere replica of the Prince Octavius there, for that is a full-face portrait, whereas the Stuttgart picture is in profile. It came over to Württemberg along with the Princess Royal when she married in 1797, and she also brought along with her the life-size portrait of her mother, Queen Charlotte, likewise hung in the Stuttgart gallery since 1902. This is considered to be a replica by Gainsborough's own hand; other versions with slight alterations are to be found at Herrenhausen, Hanover, and in the collection of the Earl of Powis.

At Stuttgart there is now a third most interesting picture, formerly ascribed to Gainsborough, but according to Prof. Lange, by another, inferior hand. It represents the promenade of the royal family upon the terrace at Windsor; there is a photograph of it accompanying Prof. Lange's article. Friends of Fanny Burney will recollect the description she gives of such a promenade in her diary *sub* August 7, 1786, and will be especially delighted with this painting, though, of course, it cannot serve as an exact illustration of her account. Two of her principal figures, Mrs. Delaney and the little princess Amelia, are missing.

After waiting, owing to special circumstances, for over a year, the Prussian Government has appointed Professor Lehrs director of the Royal Print Room, Berlin, *vice* the late Dr. Lippmann. This is without doubt a happy solution, inasmuch as the best man should, of course, be placed in charge of the principal establishment of its kind in the country. Professor Lehrs is in one department at least, that of cisalpine copper-engravings of the fifteenth century, without a real rival in Germany or any other country as a connoisseur. His departure is a most serious loss for Dresden, where he has devoted the past twenty-two years of his life to the interests of the Royal Print Room. During this long period it has been transformed from a stagnant repository to one of the best conducted institutions in the world, and the collection which twenty-five years ago was an 'unknown quantity' to the general public, boasts now of an annual attendance of nearly sixty thousand visitors. The etcher's and engraver's art of the nineteenth century can nowhere be studied as well as here. London possesses more work by Englishmen, Paris more by Frenchmen, but besides being the principal institution for the living art of its own country, Dresden will come in directly after London for English work and after Paris for French. In some cases Dresden is first without limitations. There is, for example, a better set of Shannon's lithographs here than there is or ever can be at the British Museum; and a better set, I believe, of Millet's etchings than at the Biblio-

thèque Nationale. This is owing to Professor Lehrs' endeavours.

On the 18th of October the new Kaiser Friedrich Museum was officially opened at Berlin. I have not personally seen it as yet, but gather my notes from the authorities in charge, especially from an article by Dr. Bode which appeared in *Kunst und Künstler* before the opening ceremonies.

Taking everything into consideration it seems, unfortunately, that the Museum as a building is anything rather than what it should be. Erected at a time when so much practical ingenuity and careful theory has been put into play in order to establish what the model of a museum building should be like, it seems a pity that this one is only a compound of compromises, as appears from Dr. Bode's own words. It is most unhappily located upon the elongated triangular end of an island in the Spree, the walls running directly down to the water on two sides, the façade being hedged in by the elevated railroad on the third. There is very little chance, accordingly, for the architect to display any art on the outside. He has to make up for this, as Dr. Bode hints, 'spread himself' (to use an Americanism) occasionally too much, in the inside, and so this newest museum has again other objects in view, besides being the appropriate framing for the collection which it is to house. When it was planned it was meant to contain several collections, for instance, those of the Print Room, which have been relegated to another building, and replaced by other collections of a totally different nature. There is a large central hall in which art is to be subservient to decoration; that is to say, several large paintings have been set up as altarpieces, and the works of art are there for the purposes of setting off the hall. This is surrounded by numerous rooms mostly not large; here the room, as far as the architect allowed it, merely sets off the works of art.

The paintings have been arranged upon the whole according to schools and centuries, in the usual way. The sculpture, on the other hand, has been grouped according to materials, marbles together, bronzes together, terra-cottas, woodwork, etc. by themselves. But in the case of German art this rule has been broken through, and here sculptures and paintings are shown intermingled. I consider it an unhappy compromise that to a certain extent works of applied art, especially Italian cassoni, have been exhibited, all the more so as this has not been carried out systematically. Dr. Bode himself says that the character of a museum should be clearly preserved; and, in my opinion, one should always reckon with the established fact that people nowadays visit a picture gallery with the intention of viewing or even studying fine paintings, not with the purpose of getting a loose art-impression in a general way.

The Boston Museum of Fine Arts, I believe, has established an excellent rule, that bequests and

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gifts are accepted only if they are put into the hands of the trustees unconditionally. At Berlin, however, they have now received, upon occasion of the opening of the new museum, two gifts splendid in themselves, but diminished in value somewhat by the imposed condition that each collection is to be exhibited in a room by itself.

These two gifts are the Renaissance cabinet of Mr. James Simon, of Berlin, and Mr. Adolf Thiem's (of San Remo) collection of paintings. The latter collection of twenty-four almost exclusively Netherlandish paintings is valued at over a million marks. The James Simon collection includes a Mantegna and a Raffaellino among the paintings, a very important set of medals, many bronzes and sculptures in stone, wax, etc., and some Renaissance furniture.

I repeat that I have not personally seen the new museum as yet, and the above exceptions are taken only to Dr. Bode's general principles. Perhaps they work better in practice than one would imagine they could.

The Austrian Government has bought two valuable pictures by Schwind for the Viennese modern gallery, a portrait of the artist's daughter and the *Erlkönig*. The municipal collection at Freiburg i. Br. has come into possession of some fine Japanese works of art, among them several rare masks and a bronze falcon by Kuguki. H. W. S.

### NOTES FROM HOLLAND

ABRAHAM VAN DEN TEMPEL is not a painter of the first rank. He belongs to the fairly large class of portrait painters that enjoyed the privilege of being looked upon with favour in the Amsterdam of the seventeenth century. His *Portrait of a Gentleman and Portrait of a Lady* are being exhibited, for the present, in a room in the Rijksmuseum where the latest acquisitions are always hung for a time before being allotted their definite places in the collection. The museum has also bought a small picture, attributed to Willem Buytenech, which will be exhibited shortly.

The Netherlands Museum of History and Art has every right to congratulate itself on the acquisition of a fairly large (73 cm. high) piece of wood-carving of the end of the fifteenth century. The group, which represents the Death of the Virgin, was bought by the government at an otherwise unimportant auction in the country.

Judging by the natural, well-observed fall of the folds of the garments, by the treatment of the faces, especially in the case of the young, plaintive, sorrowful face of St. John, by the execution of the minor details—the hair, the beards, the hands, and so on—we must connect this group in some way or other, not yet fully specified, with several excellent works of the mediaeval wood-carvers already in the possession of the Rijksmuseum. The whole is Dutch rather than Rhenish (there is no question of its being Flemish); the weak

Rhenish features might eventually point to some eastern centre of our country.

Compared with contemporary German, South German, works in the same material, this work also displays an analogy with the Dutch painting of those days, as against that of our eastern neighbours. The purely human, the profoundly living interest is here thrust into the foreground and made to prevail, as opposed to the more architectonic striving after decorative principles that predominates across the Rhine. Not a fold is here for the sake of a pretty line, not a curl for the sake of its intrinsic grace: everything is inspired by life itself, rich and various life as it displays itself at all times, and, at the same time, everything is curbed and kept in calm restraint by the wholesome pressure of the inviolable good traditions.

Frescoes have lately been discovered in many of our churches. At Zutphen, Hasselt, and Dordrecht, fragments, some of which are of considerable importance, have been laid bare by the removal of the whitewash from the church walls. W. V.

### BOOKS RECEIVED

- LES CHEFS D'ŒUVRE DES MUSÉES DE FRANCE. Vol. I. By Louis Gonse. Société Française d'Éditions d'Art. fr. 50.  
 LITTLE BOOKS ON ART.—Holbein. By Beatrice Fortescue. Corot. By Ethel Birnstingl and Alice Pollard. Methuen & Co. 2s. 6d. net.  
 THE GATE OF SMARAGDUS. By Gordon Bottomley; decorated by Clinton Balmer. Elkin Mathews. 10s. net.  
 PORCELAIN. By Edward Dillon. Methuen & Co. 25s. net.  
 BURNE-JONES. By Malcolm Bell. George Newnes & Co. 3s. 6d. net.  
 THE ENGRAVINGS OF ALBRECHT DÜRER. By Lionel Cust. Seeley. 3s. 6d. net.  
 W. Q. ORCHARDSON. By Sir W. Armstrong. Seeley. 3s. 6d. net.  
 JAPANESE WOOD ENGRAVINGS. By W. Anderson. Seeley. 3s. 6d. net.  
 ANTOINE WATTEAU. By Claude Phillips. Seeley. 3s. 6d. net. Reprint.  
 GAINSBOROUGH. By Sir W. Armstrong. Seeley. 3s. 6d. net.  
 THE TEMPLE OF ART. By Ernest Newland Smith. Longmans & Co. 3s. 6d. net.  
 STYLE IN FURNITURE. By R. Davis Benn. Longmans & Co. 21s. net.  
 THE WORK OF GEORGE W. JOY. Cassell & Co., Ltd. £2 2s.  
 ELECTRIC LIGHTING FOR THE INEXPERIENCED. By Hubert Walter. 2s. net. E. Arnold.  
 DRESS OUTFITS FOR ABROAD. By Arden Holt. E. Arnold. 2s. net.  
 HOCKEY AS A GAME FOR WOMEN. By Edith Thompson. E. Arnold. 2s. net.  
 WATER-COLOUR PAINTING. By Mary L. Breakell. E. Arnold. 1s. net.  
 ON COLLECTING ENGRAVINGS, POTTERY, PORCELAIN, GLASS, AND SILVER. By Robert Elward. E. Arnold. 1s. net.  
 A WESTMORELAND VILLAGE. By S. N. Scott. Constable & Co. 3s. 6d. net.  
 THE MICROCOSM OF LONDON, OR LONDON IN MINIATURE. In three vols. By R. Ackermann. Methuen & Co.  
 ROMNEY. In two vols. By Humphry Ward and W. Roberts. Thos. Agnew & Co. £8 8s.

### MAGAZINES RECEIVED.

- Review of Reviews (London). La Rassegna Nazionale (Florence). Le Correspondant (Paris). The Kokka (Tokyo). The Nineteenth Century and After (London). National Review (London). The Gentleman's Magazine (London). The Fortnightly Review (London). Revue de l'Art Chrétien (Lille). Gazette des Beaux-Arts (Paris). Onze Kunst (Amsterdam). The Monthly Review (London).



# RECENT ART PUBLICATIONS<sup>1</sup>

## ART HISTORY

- BURLINGTON FINE ARTS CLUB. Exhibition of ancient Greek art. Illustrated catalogue. (16 × 12) London (published for the Burlington Fine Arts Club). 112 plates.
- VESTLANDSKE KUNSTINDUSTRIEMUSEUMS Aarbog for Aaret 1903. (9 × 6). Bergen (Griegs Bogtrykkeri).
- Report of the Bergen Museum of Industrial Art, containing a list of Bergen goldsmiths' marks from the xviii century, and an article upon the Herrebö pottery and its founder, P. Hofnagel. 142 pp.
- L'Art Français au xviii<sup>e</sup> siècle. Exposition, 1904. (14 × 10) Bruxelles (Malvaux).
- An enlarged, illustrated edition of the catalogue, prefaced by the lectures of M. J. Guiffrey upon French xviii century tapestries; of M. V. Jozs upon Watteau and Fragonard's female types, etc.

## ANTIQUITIES

- ZIMMERMAN (M. G.). Sizilien: 1, Die Griechenstädte und die Städte der Elymer. (10 × 7) Leipzig (Seemann), 3 m. 'Berühmte Kunststätten,' 103 illus.
- BADDELEY (St. C.). Recent discoveries in the Forum, 1898-1904. (7 × 4) London (Allen). 39 plates and 2 plans.
- BIERMANN (G.). Verona. (10 × 7) Leipzig (Seemann), 4 m. An excellent volume of the 'Berühmte Kunststätten' series, with 125 illustrations.
- PESANT (Sir W.). London in the time of the Tudors. (11 × 9) London (A. & C. Black). Illus.
- SERJEANTSON (Rev. R. M.). A history of the Church of St. Peter, Northampton, together with the Chapels of Kingsthorpe and Upton. (9 × 6) Northampton (Mark). Illustrations and pedigrees.
- SELER (E.). Gesammelte Abhandlungen zur Amerikanischen Sprach- und Alterthumskunde. Vol. II. (10 × 7) Berlin (Asher).

The most important of these collected papers are devoted to the goldsmiths' work and personal ornaments of ancient Mexico, and to architectural remains. 1,100 pp. illustrated.

## BIOGRAPHICAL WORKS AND MONOGRAPHS

- LANGRIDGE (I.). William Blake: a study of his life and art work. (9 × 6) London (Bell), 10s. 6d. net. 50 plates.
- ANGELI (D.). Mino da Fiesole. (10 × 7) Florence (Alinari). 54 illustrations including 3 photogravures.
- WILLIAMSON (G. C.). George Morland, his life and works. (12 × 8) London (Bell), 25s. net. 48 phototype plates and frontispiece in colour.
- LÁZÁR (B.). Ladislav de Paal, un peintre hongrois de l'école de Barbizon. (11 × 8) Paris (Lib. de l'Art ancien et moderne). The work of László Paal, otherwise L. von Paal or L. de Paal, is reproduced in 72 illustrations, 1 in colour, with fac-similes of signatures.
- MARILLIER (H. C.). Dante Gabriel Rossetti, an illustrated memorial of his art and life. (9 × 5) London (Bell), 7s. 6d. net. A third abridged edition of the work which appeared in 1899; 'British Artists series.'

## ARCHITECTURE

- OULD (E. A.). Old cottages, farmhouses, and other half-timber buildings in Shropshire, Herefordshire, and Cheshire. Reproduced from photographs by J. Parkinson. (10 × 7) London (Batsford), 1 guinea net. 52 pp., 101 plates, and process illus.
- HOFFMANN (F. W.). Die Nürnberger Kirchen. (15 × 11) Berlin (Spemann), 4 m. A complete part of 'Die Baukunst,' n Serie, 12 Heft, containing 16 pp. and 18 process illus.
- HAOSMANN (S.) and POLACZEK (E.). Denkmäler der Baukunst im Elsass. Monuments d'Architecture en Alsace. (18 × 14) Strassburg (Heinrich), 3 m. per part, containing 5 phototype plates. To be completed in 20 parts.
- DÜSSELDORF und seiner Bauten. (11 × 7) Düsseldorf (Schwann). A comprehensive survey of the ecclesiastical, public, and private architecture of Düsseldorf by members of the 'Architekten- und Ingenieur-Verein'; 550 pp. and 800 illustrations and plans.
- AUFLEGER (O.). Bauernhäuser aus Oberbayern und angrenzenden Gebieten Tirols. Mit einem Vorwort von P. Halm. (16 × 12) München (Werner). 75 plates.

- CALVERT (A. F.). The Alhambra. (10 × 7) London (G. Philip). 80 chromo-lithogr. reproduced from Owen Jones' work, and many process illustrations.

## PAINTING

- SAUERHERING (F.). Vademecum für Künstler und Kunstfreunde. (10 × 7) Stuttgart (Büchle). 3 vols. 9s. or separately.
- The first volumes of a systematic index of the subjects of paintings in the great European public and private collections; Vol. I contains historical paintings, Vol. II *genre*, and Vol. III portraits.
- DVORAK (M.). Das Rätsel der Kunst der Brüder Van Eyck. (Jahrbuch der Kunsthistorischen Sammlungen des Kaiserhauses, Band xxiv, Heft 5). Vienna (Tempisky). 160 pp. copiously illustrated.
- WILLIAMSON (G. C.). How to identify Portrait Miniatures. With chapters on how to paint miniatures by Alyn Williams. (8 × 6) London (Bell), 6s. net. Plates.
- HUGHES (M. B.). British Water-Colour Art in the first year of the reign of King Edward the Seventh, and during the century covered by the life of the R. Society of Painters in Water Colours. (9 × 6) London (Fine Art Society; Black). Illustrated with the 61 drawings dedicated by the R.S.P.W. to their Majesties on their Coronation.

## SCULPTURE

- REINACH (S.). Répertoire de la Statuaire Grecque et Romaine. Tome III, 2,640 statues antiques. (8 × 6) Paris (Leroux), 5 fr. Vol. I (Clarac de poche) and Vol. II. published at 5 fr. per vol.
- VITRY (P.) and BRIÈRE (G.). Documents de Sculpture Française du Moyen âge. . . 940 documents de statuaire et de décoration. (16 × 12) Paris (Longuet), 60 fr. 140 phototype plates.

## THE PRINTED BOOK

- WEGENER (J.). Die Zainer in Ulm. Ein Beitrag zur Geschichte des Buchdrucks im xv Jahrhundert. (12 × 8) Strassburg (Heitz), 1904.
- BAUDRIER (H. L. and J.). Bibliographie Lyonnaise: recherches sur les imprimeurs, libraires, relieurs et fondeurs de lettres de Lyon au xvi<sup>e</sup> siècle. Vol. VI. (11 × 7) Paris (Picard). Contains accounts of P. Chastain or Dauphin, S. Gault, J. Giunta and successors Jeanne Giunta, etc., and B. and P. Tinghi, with 155 illus.

## CERAMICS

- DILLON (E.). Porcelain. (10 × 7) London (Methuen).
- Until the present 'the very definite sub-division of ceramics, which includes the porcelain of the Far East and of Europe, has never been made the basis of an independent work in England.' 'The Connoisseur's Library'; with 49 plates, 20 in colour.
- VAN DE PUT (A.). Hispano-Moresque Ware of the xv century, a contribution to its history and chronology based upon armorial specimens. (10 × 8) London (Chapman & Hall), 12s. 6d. net. With 32 plates, including 3 in colour; a map of the Valencian potteries, etc.

## FURNITURE

- BENN (R. D.). Style in Furniture. London (Longmans), 1 guinea net. 102 plates.
- LITCHFIELD (F.). How to collect old furniture. (9 × 6) London (Bell), 5s. net. Illus.

## MISCELLANEOUS

- EXPOSITION du Musée Galliéra, 1904. Dentelles, guipures, broderies ajourées. (18 × 13) Paris (Schmid). 36 phototype plates.
- Das Wunderblut zu Wilsnack niederdeutscher Einblattdruck mit 15 Holzschnitten aus der Zeit von 1510-1520. Mit einer Einleitung von W. L. Schreiber. (11 × 9) Strassburg (Heitz). Reproduction by P. Heitz of fragments in the University Library of Greifswald. 20 pp.
- DAY (L. F.). Ornament and its application. A book for students treating in a practical way of the relation of design to material, tools, and methods of work. (9 × 6) London (Batsford), 8s. 6d. net. (289 illustrations).
- MÉNIL (F. de). Histoire de la Danse à travers les âges. (8 × 5) Paris (Picard & Kaan). A volume of the 'Bibliothèque de l'Enseignement des Beaux-Arts,' edited by J. Comte.

<sup>1</sup> Sizes (height × width) in inches.







*A Bull Fight by Goya  
in the collection of G. Carville*

# EXHIBITIONS OPEN DURING DECEMBER

## GREAT BRITAIN:

### London:—

- Royal Society of Painters in Water-colours. Winter Exhibition. (Till December 26.)  
 Royal Society of British Artists. Winter Exhibition (Till December 26.)  
 New English Art Club. Dudley Gallery. (Till December 24.) Contains notable paintings by the late C. W. Furse, J. S. Sargent, P. Wilson Steer, W. Rothenstein, A. McEvoy, A. E. John, and others, in addition to a number of admirable drawings in water-colour and black and white.  
 Society of Portrait Painters. New Gallery. An interesting show, containing works by Whistler, Watts, and a series of portraits by Lenbach, in addition to paintings and sculpture by members of the society.  
 Society of Oil Painters. Winter Exhibition. (Till December 15.) The works by D. Y. Cameron, C. S. Ricketts, and C. H. Shannon are perhaps the most notable contributions.  
 T. Agnew and Sons. Pictures by Masters of the Old English School. Coronation of His Majesty King Edward VII by Edwin Abbey, R.A., at 47 New Bond Street. As usual the Old Bond Street Exhibition contains some fine pictures. The portrait and the landscape by Gainsborough (9 and 10), a charming Hoppner (16), and a noble moonlight landscape by Crome (8), deserve special mention.  
 John Baillie's Gallery. Works by Mrs. Ernest Hart, Miss Birkenruth, etc. (Till December 22.)  
 A. G. Bonner's Gallery. Water-colours by S. F. Crane. Jewellery and Silver-work by Joseph Hodel. (Till December 8.) Arts and Crafts by various artists. (Till December 24.)  
 Brook Street Art Gallery. Crayon Drawings of distinguished statesmen.  
 Bruton Gallery, Bruton Street. *Discovery* and Antarctic Exhibition.  
 Carfax & Co. Works by Aubrey Beardsley. An exhibition of uncommon interest.  
 Carlton Gallery. Pictures by Old Masters, including a fine work by Hoppner.  
 P. and D. Colnaghi. Mezzotints of Constable's English Landscape, by David Lucas.  
 Doré Gallery. 13th Exhibition of the London Sketch Club, etc.  
 Dowdeswell Galleries. Norway by Nico Jungman.  
 Dutch Gallery. Works by William Strang. A series of admirable portrait drawings is the most notable feature of this exhibition.  
 Fine Art Society. Water-colours by A. Wallace Rimington and A. Hallam Murray. Drawings and Etchings by Axel Haig. Pencil Drawings by A. Romilly Fedden, R.B.A.  
 Goupil Gallery. Works by George Clausen, A.R.A.  
 Grafton Gallery. Women's International Art Club. (December 12-24.)  
 Graves's Galleries. Pictures by Scottish artists. Engravings in colour and monochrome.  
 Leicester Galleries. Humorous Mezzotints of the eighteenth century. Water-colours by W. L. Wyllie, A.R.A.  
 Modern Gallery. Irish Pictures and Sketches.  
 Obach & Co. Exhibition of the Society of Twelve. (To December 24.) A collection of prints and drawings of a remarkable average of excellence and interest.  
 Rembrandt Gallery. Drawings by Moffat Lindner.  
 Ryder Gallery. Water-colours of 'Little Shops of Chelsea,' by Mrs. Osborn.  
 Shepherd Bros. Portraits and Landscapes by Early British Masters. Contains admirable specimens of Constable, Wilson, Barker of Bath, and J. S. Cotman, in addition to a fine anonymous portrait of the French School, and a portrait of Nelson as a boy, by Gainsborough.  
 Spink and Son. Old and Modern Pictures. Selected Greek and Roman Antiquities.  
 Stafford Gallery. Works by Maurice Rendall.  
 A. Tooth and Sons. Modern Pictures and Water-colour Drawings.

## GREAT BRITAIN—cont.

### Brighton:—

- Corporation Art Gallery. Annual Autumn Exhibition. (Till December 31.) Royal Amateur Art Society. (December 3-7.)

### Bristol:—

- Messrs. Frost and Reed. Water-colours of Exmoor by Chas. E. Brittan.

### Derby:—

- Corporation Art Gallery. Twenty-second Annual Autumn Exhibition.

### Glasgow:—

- Institute of Fine Arts. Royal Scottish Society of Painters in Water Colours and Glasgow Art Club.

### Leicester:—

- Museum Buildings. Leicester Society of Artists. Annual Exhibition. (Till December 21.)

### Liverpool:—

- Walker Art Gallery. Autumn Exhibition of Modern Art. (Till January 7, 1905.)

### Manchester:—

- City Art Gallery. Exhibition of Oil Paintings and Sculpture. (Till January 3, 1905.)

## FRANCE:

- For French Exhibitions see 'Notes from France,' p. 256.

## GERMANY, AUSTRIA, AND SWITZERLAND:

### Bremen:—

- Kunsthalle: Annual exhibition of works by living artists.

### Budapest:—

- National Society of Hungarian Artists: Winter Exhibition.

### Darmstadt:—

- Ernst Ludwig Haus: First Exhibition of the Verband der Kunstfreunde am Rhein.

### Dessau:—

- Anhaltischer Kunstverein.

### Dresden:—

- Royal Print Room: Artists' portraits of their own mothers.

### Graz:—

- Exhibition of works by living Styrian artists.

### Hamburg:—

- A. Stöckl: Autumn Show.  
 Commetersche Kunsthandlung: Hamburger Künstlerklub. (Closes December 15.)  
 Louis Bock und Sohn: Christmas Show.

### Leipzig:—

- Kunstverein: Autumn Show.

### Oldenburg:—

- Kunstverein: Autumn show.

### Strassburg:—

- Künstlervereinigung bei St. Nikolaus: Winter exhibition.

### Vienna:—

- Secession: Autumn show.  
 Künstlergenossenschaft: Autumn show.

## BELGIUM:

### Brussels:—

- Société des Aquarellistes.

### Antwerp:—

- Exhibition of illustrated postcards, bills, and other artistic adjuncts of modern life. (Till January 16, 1905.)

## ✎ EDITORIAL ARTICLES ✎

### ART AS A NATIONAL ASSET—III

**N**OT the least of the great benefits conferred upon France by her admirable Ministry of Public Instruction and the Fine Arts, is the help which that Ministry gives to students in all parts of the country, by placing within their reach the best available books on art, and by encouraging publishers to produce such books.

The *modus operandi* would seem to be somewhat as follows. A book on some important subject is badly needed, but its publication in the ordinary way is impossible, because the labour and expense of producing it could not be compensated by a sale of two or three hundred copies to private buyers. Under these circumstances the publisher may apply to the minister and ask if the work would have his support. The minister considers the case, and if he thinks the book of real value and importance he decides to give the publishers his patronage. This patronage is no mere fiction. By it the State expresses its intention of buying, provided that the price is made reasonable, a considerable number of copies of the work for the various public libraries and the schools of science and art all over the country.

The sale of perhaps one or two hundred copies of a large and costly book being thus assured, its publication at a moderate price becomes possible. To this system indeed France is largely indebted for the long series of important works on technical and artistic subjects which have given her the high place among the cultured nations of the world that she now occupies. Not only does it encourage the production of valuable and useful books at a moderate price, but it also ensures their distribution in the quarters where they will be of service to those who need them most.

In England a book has to depend either

upon the fancy of the general public, in which case the matter has to be diluted to suit the general ignorance; or upon the support of a small special *clientèle*, which necessitates a very high published price. This price at once puts such books beyond the reach of the provincial student. He cannot buy them, and the local library is certain not to possess them.

It is useless to deny that the public libraries of England, with perhaps a dozen exceptions, mostly the result of private gifts, are worthless for all serious study. Considering the education of our municipal bodies we cannot be surprised if disheartened librarians do not trouble to cater for real workers, but devote themselves to the amusement of the class which reads novels and cheap magazines. France probably would fare no better were it not for the intelligent action of a ministry which makes a point of removing this grave obstacle to national progress.

The two magnificent volumes by M. Louis Gonse on the Provincial Museums of France<sup>1</sup> are an object lesson of what can be achieved by this sensible system. They are written by one of the most enthusiastic and broad-minded of French critics. They are magnificently illustrated with more than seven hundred illustrations in the text, and nearly a hundred large photogravure plates, and the cost is two pounds a volume. In England they could hardly be produced at five times the price.

It is impossible to praise too highly the spirit in which M. Gonse approached his work. Before considering the contents of any gallery he deals with its housing and administration, and, while unsparing of praise, he never hesitates to speak frankly where museums are spoiled by inappropriate buildings, bad lighting, bad arrange-

<sup>1</sup> Les Chefs d'œuvre des Musées de France: La Peinture. Société Française d'Éditions d'Art. Paris, 1900.

Les Chefs d'œuvre des Musées de France. Sculpture—Dessins—Objets d'Art. Librairie de l'Art Ancien et Moderne. Paris, 1904.

## *Art as a National Asset*

ment, or by simple neglect and dirt. He then passes to the history of each collection, indicating the portions of it which are respectively due to Government grants, to private munificence, or to local effort. In this connexion it is interesting to note that in nine cases out of ten the nucleus of the splendid provincial collections of France is due to the action of the Government, although their most notable treasures have generally been the gift of local collectors.

Ingres and Puvis de Chavannes, the Primitives, and the portrait painters of the eighteenth century cannot be completely studied without seeing these provincial galleries. Only in the case of important works by the old masters does the Louvre give more than a partial impression of the artistic wealth of France. This is especially conspicuous in the case of sculpture. Ever since the Roman occupation France has been a country specially beloved of sculptors. Many fine antique marbles and thousands of bronzes (the Lyons collection is perhaps the most important) represent the culture of the earlier centuries of the Christian era. The dawn of the middle ages ushers in a period of native sculpture, now graceful, now grave and serious, with a simple grandeur that can hold its own even by the side of the cultured products of the Italian Renaissance. Then after some centuries of drifting the national genius asserts itself again in the age of Houdon, and later still in Barye. These eras of activity possess a vital interest which makes nearly every museum in France well worth a visit, and no one who takes M. Gonse for a guide will regret the choice.

From a national standpoint the volumes suggest some unpleasant comparisons. In what way do we make any such organized effort to meet the needs of the provincial student? We do not encourage the publication of useful books. We do not attempt to have them distributed in the proper

quarters. We do not help the custodians of libraries and museums to take any liberal view of their duties, but leave them at the mercy of the local bodies, often stupid, who employ them. If such a book as this were published in England, are there half a dozen public libraries in the country which would have the intelligence to buy it? We cannot think so.

To the state of our provincial museums we have referred in a previous article.<sup>2</sup> M. Gonse's volumes prove that besides being badly administered our English museums are also miserably equipped compared with those of provincial France. Setting aside Oxford, Cambridge, and Birmingham, and perhaps one or two other cities where tradition or unusual personal taste has accumulated a collection which deserves the name, what treasures have we to show outside London like those of Aix, Amiens, Bayonne, Dijon, Lille, Lyons, Montpellier or Rouen, to mention only a few of the galleries which make France almost the artistic rival of Italy?

Meanwhile we continue to muddle along in haphazard indifference, trusting to meet the strain now put upon our strength and our manufactures by some panacea of free trade or protection, or a compound of them, and all the while we shut our eyes to the fact that we are worse equipped, worse educated, and worse organized than our neighbours. We have reformed our navy, we are trying to reform our army, can we not also commission some strong man to reform the administration of the arts which bear in so many directions upon our commercial success?

The cost of such a reform need not be excessive. We have indicated in a previous number<sup>2</sup> how much might be done merely by investing one or two inspectors with the requisite authority. An interesting article in the *Architect* for October 14 last shows that even the immense amount

<sup>2</sup> Vol. V, No. XVII, August 1904, page 429.

## *Art as a National Asset*

of work done by the French ministry costs the country little more than half a million pounds.

'Out of the money have to be maintained, or aided, the central administration, inspection of art schools, the French Academy at Rome, the École des Beaux-Arts, the École des Arts Décoratifs, the conservatoires for music and declamation and the provincial branches, national theatres (subventions), popular concerts, decorations of public buildings, purchase of works by living artists, the Sèvres factory,

the Gobelins factory, the Beauvais factory, national museums, departmental museums, conservation of historic monuments, the Musée Cluny, the Musée du Trocadéro, supervision and conservation of civil buildings, national palaces, the Garde-Meuble and much else, which if neglected would diminish the importance of the country in the eyes of the inhabitants as well as foreigners.'

Even the most hardened Philistine will hardly deny that this moderate vote is well invested.

## THE PICTURE EXHIBITION OF THE FUTURE

**I**N a recent article in *The Saturday Review* Mr. D. S. MacColl described, with his accustomed skill, the breaking down of our older art institutions, a change admirably illustrated by the shows opened during the last few weeks.

These shows may be divided into three classes. First, we have the large exhibitions containing, perhaps, some good pictures, but a far greater mass of work that is mediocre or poor. These are becoming so numerous and so mixed that the lover of pictures cannot keep pace with them. As a nation, however, we patronize them as liberally as we patronize the modern theatre, the modern football match, the modern sensational novel, and the modern cheap magazine. We have grown to like things that are big and bright and varied, and do not involve the outlay of more than a few shillings at a time. In consequence, the large picture show which everyone can visit without the least intention of buying anything has become a national institution.

The small educated class who have not frittered away their interests on a thousand trifles have for some time been forced to seek art in the one-man show. That insti-

tution possesses some advantages. In it a man's work can be viewed and enjoyed in peace and isolation, and the artist himself is not compelled to work with an eye to the glare and competition of a large crowded gallery. Its great disadvantage is the risk of monotony.

The Landscape Exhibition for years evaded this risk by showing the work of four or five artists, all having some bond of unity with each other, on different walls of the Dudley Gallery, and so scored a solid if untrumpeted success. That example has now been followed by some of the most enterprising modern dealers, and in the recent show of works by Messrs. C. H. Shannon, Conder, and Rothenstein, or in the admirable show of the Society of Twelve, we seem to have the prototype of the good art exhibitions of the future. These exhibitions may expand sometimes to the size of the New English Art Club, or may contract, for art tends towards isolation, to the smaller collections of works by rising men to which one or two younger firms have accustomed us; but it seems likely that they will be the means by which pictures will be brought before the intelligent man of the future, just as the large exhibitions will continue to pursue the shillings of the many.





PLATE III. PORTRAIT OF DON RAMON  
SALAS, ALCALDE OF CORTES, BY GOYA,  
IN THE COLLECTION OF DR. CARVALLO.



# THE COLLECTION OF DR. CARVALLO AT PARIS

BY LÉONCE AMAUDRY

## ARTICLE II—SPANISH AND OTHER LATER PICTURES

**T**HE present article will deal with that part of Dr. Carvalho's collection which is posterior to the primitives. In passing the pictures under review, it will follow to a certain extent the chronological order of the birth of the painters, beginning, however, with the description of the leading works and reserving those of less importance to the close, while maintaining in each of these divisions the order proposed.

The first three pictures to be noticed came from the collection of the late most illustrious Señor de Alava, formerly rector of the University of Seville.

I. A Pietà (m. 0.76 by m. 0.60) on wood by an unknown master of the Venetian school of the end of the fifteenth century.<sup>2</sup>

The Magdalen, wearing a red dress with a white collar and a blue veil about her head, is holding the head of Christ in both hands. The terrible exaltation of this picture, its mysticism, its deathly realism, the detail of the minute figures in the background scattered over the sides of a conventional Golgotha, all serve to connect it with the primitives; while the broad, fat painting and the knowledge of the effects of light and shade show an art already highly developed. When we notice the reds of the Venetian school and are greeted by a Venetian sky, a name comes temptingly to the lips—Bellini. It irresistibly evokes also the name of the greatest of the Venetian painters, and there is no resisting a certain surprise at the realization of the affinities by which this terrible art, at the close of the fifteenth century, forged the last link in the chain that binds the dying primitives to the already living Titian.

<sup>1</sup> Translated by Harold Child. For Article I see *THE BURLINGTON MAGAZINE*, No. XX, November, 1904.

<sup>2</sup> Plate I, page 181.

II. Virgin caressing her Divine Son, painting on panel (m. 0.60 by m. 0.65) by Luiz de Morales (1509–1586).<sup>3</sup>

The force of the effect produced by this picture is only equalled by the extreme simplicity of the means employed to rouse emotion. The aim is scarcely indicated, only just enough to direct the attention to the prophetic and tender meaning of the scene and give it its full sentimental value. Nowhere else has Morales more forcibly shown himself the painter of the soul—of the inner life. As in other works of this master in which his final manner is declared, the incisive lines of the design outline sharply the forms round the flesh-tones of a luminous yellow, the half-tones of which merge in the dark background of mysterious shadows. The colouring of the stuffs passes from dark green to yellow green, both tones being equally rich and deep. A fervent admirer of the Florentines, Morales appears on this occasion to have deliberately gone back to an earlier source of inspiration. With the Virgin and the Child Jesus in the Prado, this picture may be considered one of the most characteristic examples of his work. It is easy to detect at a glance the signs of a radical artistic evolution in the processes employed—the perfect gradation of tones, for instance—and in the care expended by the artist on certain accessory details such as a veil of surprising lightness which falls from the hair of the Virgin over her shoulders and down to the reds of her dress, or a narrow indented strip of lace round her neck, so minutely and thoroughly painted that it might be the work of some Flemish primitive.

There is no indication of the date of the picture, but for the reasons just advanced it should clearly be classed in the

<sup>3</sup> Plate I, page 181.

## *Carvallo Collection—Spanish and other Later Pictures*

category of what is known as his second manner. At this stage of his development, the rather woolly compositions of his first period, the large canvases with prominent figures, ceased to attract him. Thenceforward he became expressive and penetrating rather than descriptive. He gained in thought and in pathos what he voluntarily sacrificed of Florentine fullness and ease.

III. St. Jerome adoring the Crucifix (m. 1'2 by m. 0'77), by Luiz Tristan (1586-1640), the most famous of the pupils of Domenico Theotocopuli called el Greco.

The saint is leaning his elbow on a table, holding the crucifix in his right hand. The sternness of his brow, his full beard, and the general look of his strong features recall the Repentance of St. Jerome in the academy of San Fernando; the subject and the artist are the same. The colour is very rich. It repeats the Venetian reds and the mixture of blue and white which are found in Greco. Tristan, in spite of his sometimes fortunate attempts to do so, never quite threw off the Italian influence and the recollection of his master. The tonality of the flesh, yellow and blue in Greco, is here yellow and red. The shadows, too, are of mixed tones, black and blue. This picture might be searched in vain for any signs of the profound personality of Greco, his storm-tossed and lofty austerity. But the fat, broad, supple handling is none the less extremely remarkable. Even the figure of the Christ, though scarcely larger than a trinket, has been very finely treated by this clever and conscientious painter. And the wasted head of the ascetic lacks neither expression nor nobility.

IV. Holy Family (m. 1'60 by m. 1'00), by Zurbaran (1598-1663).<sup>4</sup>

Dr. Carvallo discovered this most important picture in an old monastery in Normandy which was sequestered under the Revolution and turned into a *château*. Local legend, inspired probably rather by

folk-lore than artistic curiosity, gave it the name of the Convent of the Two Lovers. In mediaeval times and later the monastic establishments were, so to speak, international posting houses, intellectual stages, which, by making travelling easier, facilitated also the exchange of ideas and works of art between the civilized peoples. Nothing else can explain the presence of Zurbaran's picture in a Norman monastery.

Relieved of the thick layer of dirt and dust that covered it, cleaned and remounted, the picture proved to be in perfect preservation. The Virgin is seated and bending her head a little forward over her Son. The Child is sitting on her lap supported by His Mother's right hand under His armpit, and His rebellious little legs are held back with a soothing movement by her left hand. These strong hands with their vigorous hold on the Child, the curled toes of the Child's feet, which are turned back and stiffened from within, are audaciously life-like. In fact, the first impression conveyed by this unconditioned naturalism is almost an hallucination of reality. But it is quite useless to look for anything more than a representation of a family scene, in which the great, the true, the human, and the beauty of motherhood atone for the absence, in my opinion the total absence, of religious sentiment properly so-called.

The artist has covered the knees of the young Virgin with a wide and heavy drapery of blue velvet. This artifice has enabled the master-painter of silks and satins to bring all the lower part of her body together under the gleaming fabric, and reduce the detail of the pleats and shallow depressions to the unity of a mass of vibrating colour. The vest that clothes the Child to the hips, and the drapery thrown over the Virgin's shoulders (which is identical with the drapery covering the Christ in the Seville Museum), are of the white peculiar to Zurbaran—grey-white and lead-grey—which never approaches

<sup>4</sup> Plate II, page 184.



VIRGIN AND CHILD, BY LUIZ DE MORAES



FIFTH, VENETIAN SCHOOL, END OF FIFTEENTH CENTURY







THE HOLY FAMILY



THE BLESSING OF A SHEEP

## *Carvallo Collection—Spanish and other Later Pictures*

the yellow of the same tone in Ribera and other Spanish painters. The figures are surrounded by a ruddy atmosphere which lights up the face of Joseph, and even filters through the fingers with which the Child is clutching His Mother's bodice. It is the reflexion of the clayey soil of Seville, which is so insistent that in all the pictures of the school of Seville the figures and things seen are invariably represented in the same subtle halo. The brown heads of the Mother and the Child are not devoid of this strange and delightful red.

Under her thin black hair the Virgin's face is peaceful and calm, the eyes are wide and dark blue, and the mouth large, beautiful, and serious. It is the portrait of a woman of Seville, and we should not have to look far in the country of Zurbaran, among the babies of the town or the fields, to find any number of replicas of the little Andalusian savage with a projecting forehead, bright auburn hair and startled eyes, whom the artist used as his model for the features of the Divine Child.

The picture breathes a most striking intimacy. There is very little that is mystic about this family; it is warmed at the hearth of human love. But to look at it is to experience, up to the point where words fail and critical reasoning is out of place, what we may describe, perhaps, as the sensation of home aroused by the dweller in the home, the image of a hearth reflected by the occupant. That, no doubt, is an insufficient reason for concluding that here we see the portraits of Zurbaran's own wife and son; but the idea lays hold of the mind so sympathetically and with so much intuitive force that this seems at least a natural and possible hypothesis.

V. The Convent of the Two Lovers contained another picture by Zurbaran, a Benediction of the Spring (m. 1'35 by m. 1'00).<sup>5</sup>

The scene takes place in America, a

<sup>5</sup> Plate II, page 184.

country which Zurbaran never visited. It is easy enough to see that the picture was painted to order, and that, to meet the necessities of delivery to which art remains a stranger, the artist 'faked' the right-hand side of it; drew on his imagination for the smoky background that seemed to him to answer best to the representation of a foreign landscape, invented the spring, and constructed two conventional negroes whom he clothed in most improbable pseudo-Roman tunics, one green, the other red, and most depressing shades of both. On the other hand, the left side of the picture is extremely fine. The bishop and sacristan evidently sat to the painter, who, in the presence of nature, recovered all his vigour of colouring.

VI. Portrait of a Man, by Francisco Goya (1748-1828),<sup>6</sup> painted at Bordeaux (m. 1'07 by m. 0'84).

This picture, which was sold at the hôtel Drouot in 1889, came from the collection of Don Benito Garriga, of Barcelona. At the bottom of the picture on the right may be read, 'Don Ramon Satue, alcalde de Corte, par Goya, 1823.' It is not beside the point to remark that the black used for the inscription is of the same material as the black employed in the painting. The picture is catalogued and photographically reproduced in M. Lafon's book on Goya. Nothing is known of Don Ramon Satue beyond the dedication placed by the artist at the foot of his portrait. The story of his ascent to municipal office in a small Spanish borough has left not the slightest trace behind it. But the date of the picture suffices to determine where it was painted. It authorizes the conclusion that Don Ramon Satue was, like the author of the 'Caprices' and 'Prisoners,' a member of the little colony of Spanish liberals who fled to the capital of Guyenne after the restoration of Ferdinand VII.

He is represented three-quarter-length,

<sup>6</sup> Plate III, page 178.



## *Carvallo Collection—Spanish and other Later Pictures*

standing, and wearing a large brown riding coat and a red waistcoat, with his hands deep in his pockets. The smooth, cynical air of the man, his evil, scornful lips, his low forehead under thick-set hair, his untidy dress, his costly shirt half open and leaving the upper part of his chest exposed, the green and red lights of a much-used garment on his riding-coat, his general mixture of dandyism and disorder, all combine to give this portrait a disturbing character.

The painting is in three tones, black, white, and red, and Goya has carefully abstained from impasto. One might fancy that the painter was working for a wager as to how much space he could cover with how little paint. Still more surprising, therefore, at a little distance is the depth he has obtained. But it is impossible that this method should have been adopted on the spur of the moment. It has nothing in common with the partiality or the fantasy of an artist taking pleasure in the exercise of his virtuosity. On the contrary, it is the result of a long series of previous essays, and the final formula of Goya, now arrived at the age of seventy and over, at the complete mastery of his art.

VII. Bull-fight by Goya (m. 0.27 by m. 0.35).<sup>7</sup>

This is one of six paintings on tin representing scenes from bull-fights which, according to the eminent Spanish critic, Señor Berruete, were painted by Goya two years before his death, during a visit to Paris. He painted them from memory, making use of an incalculable number of sketches and drawings, which are now in the cases in the Prado. These paintings are the pictorial complement of the lithographs executed at Bordeaux in 1825. That now under notice is the second of a pair, the first of which (in the collection of the Marquis of Baroja) represents a picador awaiting, with lance in rest, the charge of

the bull, which is standing motionless, full of rage and ready to bound forward. In the second of the two, the attack has taken place. The brute has unhorsed the picador, fallen on him, and raised him on its horns, while the other occupants of the arena are trying to rescue their comrade from his terrible position and circling in a busy, alert group round the bull and the disembowelled horse. The background and the dress of the figures are identical in both cases. Here and there occur the same qualities of picturesque and delicate painting, which catches and fixes in little bright spots the light and the colours of the open air.

This picture came from the collection of the duke de Dino, and was bought by Dr. Carvallo from M. Kleinberger.

VIII–IX. Dr. Carvallo bought two paintings by a Seville painter of the nineteenth century, whose work is beginning to prove interesting to a still small but constantly increasing group of amateurs. I refer to Eugenio Lucas, one of the men of the generation of 1830. Lucas was a prolific artist; and it has happened in a rather strange way that though the name of the producer has never reached fame, his productions have never been undervalued. Little by little the dealers fell into a practice, which in time they came to follow as a matter of course and with complete impunity, of launching Lucas's pictures under the flaming ensign of Goya. There are probably at this moment many pictures bearing the name of Goya in private—and perhaps even public—collections, or in the hands of dealers, which are really works by Lucas. So little known is this great follower of Goya that his name is not even mentioned in most books of reference; even the new edition, for instance, of Bryan's 'Dictionary of Painters' does not contain it. Pending the clearing up of the facts, lovers of art cannot be too grateful to the commercial ingenuity which, taking two painters, one famous and the other unknown,

<sup>7</sup> Frontispiece, page 172.



PLATE IV. THE SACRAMENT OF EXTREME  
UNCTION, BY EUGENIO LUCAS, IN THE  
COLLECTION OF DR CARVALLO







PLATE V. PORTRAIT OF A TOREADOR  
BY EUGENIO LUCAS, IN THE COLLECTION  
OF DR. CARVALLO.

## *Carvallo Collection—Spanish and other Later Pictures*

has contrived to swell the glory of the first and give the second a market value !

The larger of the two pictures by Lucas (m. 0.71 by m. 1.03) represents the Sacrament of Extreme Unction, administered in the street to a dying man at the moment when he has just been brought out of his sick room on a stretcher to be taken to the hospital.<sup>8</sup> There was some fear of his dying on the way, and his friends had hurried to fetch a priest. The priest standing with asperges-brush and office-book in hand ; the dying man, raised a little on his stretcher and clasping a weeping child ; a woman holding up another child which is laughing, too young to understand the meaning of the scene ; a crowd of men and women bowing before the sacred sign ; the whole makes a group full of grief and thought. The expression of the faces is striking, seen, as it is, under the alternating effect of the morning light and the shadows of the street corner, which are treated with extreme sobriety in tones of yellow and red, the red of the Seville earth predominating. Lucas is less vivacious and supple than Goya, less free in the play of tones and less luminous ; he has Goya's breadth of handling, but his touch is thicker. He is Goya's superior in a certain class of emotions—pity, piety, the grief of humble folk—in which Goya never claimed excellence.

In the other picture by Lucas, Portrait of a Toreador<sup>9</sup> (m. 0.51 by m. 0.35), we find the same procedure followed, in this case with all the spirit and nervous vigour allowed by the character of the subject, which represents a man of pronounced features, with a black cravat, a lace shirt, and red ribbons in his hair. Both these pictures were bought from the heirs of the artist two years ago at Seville.

The remaining pictures, which are of less importance, are as follows :—

X. A small panel by Van Goyen (m. 0.33

by m. 0.43), signed, and dated 1646, represents a wide stretch of water ploughed by boats, with a square tower seen in profile in the background, and a pretty, luminous, ruddy sky, like those in the View of the Maas and the View of Dordrecht in the Amsterdam Museum and the Louvre.

XI. Christ on the Cross, Flemish school, solidly painted on wood, attributed to Van Dyck (m. 0.63 by m. 0.38).

XII. Skating Scenes on a Canal (m. 0.38 by m. 0.56), painting on wood, by Beerstraten. There are replicas of this picture in the Prado, the museum at Naples, the Doria Palace, the Harrach Gallery at Vienna, and the museum at Berlin. The last-named is signed. The picture was formerly attributed to the elder Breughel.

XIII. Holy Family, panel by Van Coxcie (m. 0.94 by m. 0.69). The Virgin is holding her Son on her knees, and the little St. John the Baptist is giving him a fruit. The mystic lamb is lying at the Virgin's feet. Another child, holding a shepherd's crook, is sitting on the left. On the edge of a canal, among the massive trees of the background, stands a Flemish building. The strong, rather heavy features of the two children recall certain Flemish types in the most realistic pictures of the school, those representing scenes at the kermesse or in the tavern.

XIV. Country Scene, by van der Lanen, Flemish school, signed, and dated 1642 (m. 0.47 by m. 0.65). Gentlemen and ladies sitting out of doors round a dinner table. The scene is laid in England. The host, sitting in the centre, is no other than the duke of Richmond, whose portrait by Van dyck is in the Louvre.

The last five pictures, except the Van Goyen which was bought of M. Kleinberger, came from the collection of Señor de Alava.

*(To be continued.)*


<sup>8</sup> Plate IV, page 187.

<sup>9</sup> Plate V, page 190.

# THE DRAWINGS OF JEAN-FRANÇOIS MILLET IN THE COLLECTION OF THE LATE MR. JAMES STAATS FORBES<sup>1</sup>

BY JULIA CARTWRIGHT

## PART III

 ALL the work of the nineteenth century in art as in philosophy,' Mr. Watts lately told us, 'is the vindication of humanity.' This certainly applies to the art of Millet, a painter for whom our lamented master often expressed his reverence and admiration, and whose work in its 'largeness and simplicity' has so much affinity with his own. 'The human side,' Millet often said, 'is what touches me the most in art.' And, although labour in all its varied forms was his favourite and most constant theme, although he realized in all its fullness the hardness and weariness of the peasant's life of toil, he knew as well as any man living that there was another side to the picture. He had nine children himself and was intimately acquainted with the trials and consolations, the joys and sorrows, of family life. Nothing is more pathetic than the drawing which he made for his son François, of that scene in the fairy-tale of 'Le Petit Poucet,' where the poor wood-cutter and his wife are seen sitting together in the fireless room with the empty soup-pot upturned on the bare hearth, and the man says, 'We have no more bread for the children, let us go and lose them in the forest.' In those starving parents we see the portraits of Millet and his brave wife, Catherine Lemaire, just as an artist friend had found them that sad evening in 1848, sitting alone in the garret of the Rue Rochechouart, where they had been for two days without bread or fuel. But if Millet had learnt by bitter experience the sorrows and anxieties of a parent's lot, if at times the burden of poverty weighed heavily upon his spirits, he had also known the happiness of domestic life in its

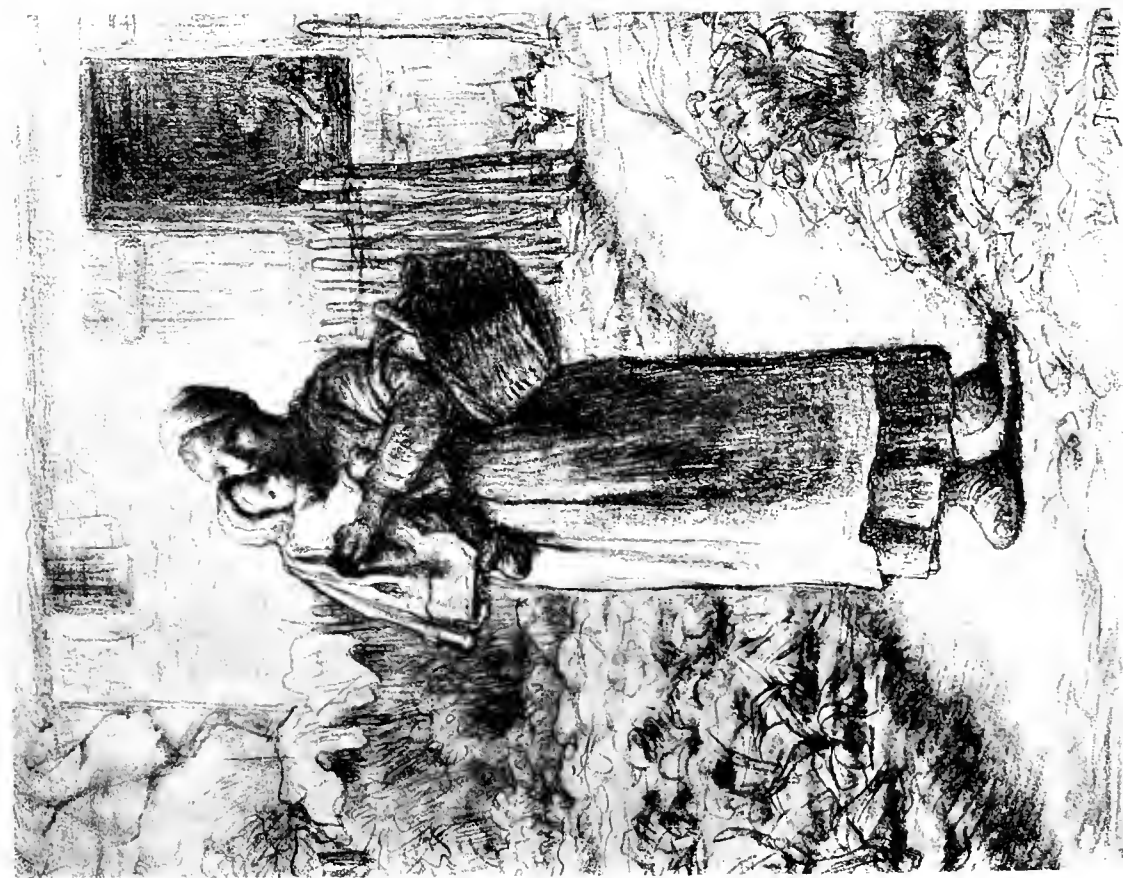
sweetest forms. In his cottage home at Barbizon he lived in patriarchal fashion, surrounded by his children, and in later years by his grandchildren. There strangers from the new world found the great painter at work in his studio in the garden, with the doors open and the children running in and out, and saw him after supper taking the little ones on his knees and singing old Norman songs, or drawing figures of Red Riding Hood and Jack and the Bean Stalk for their amusement. In his own home he was always pleasant and friendly, ready to talk freely on every subject, and visitors to Barbizon were surprised to find him so much unlike the grave, silent man whom they had met in Paris.

This home life naturally found expression in his drawings and supplied him with a whole cycle of subjects for crayon and pastel. Many of the finest of these studies were executed for M. Gavet during the last ten years of the artist's life, and afterwards belonged to Mr. Forbes's collection. Among these are two which bear the names of *La Sortie*<sup>2</sup> and *Le Retour*.<sup>2</sup> In the first we see the young peasant-mother setting out for market, with her child in her arms and the basket which is to hold the provisions for the week slung over her elbow. The gay side of life, Millet always declared, never showed itself to him; but in this drawing, as in the well-known picture *Allant Travailler*, we have the blithe spirit and frank enjoyment of youth, and see the gladness of the morning and the spring-time blended with the deeper joy of motherhood. The young woman wearing the thick homespun dress, strong *sabots*, and white *marmotte* of the Norman peasants, walks briskly down the garden path, pressing her little one's face tenderly against her cheek as she goes. A long day's labour at

<sup>1</sup> For Parts I and II see THE BURLINGTON MAGAZINE, Nos XIII and XIV, April and May 1904.

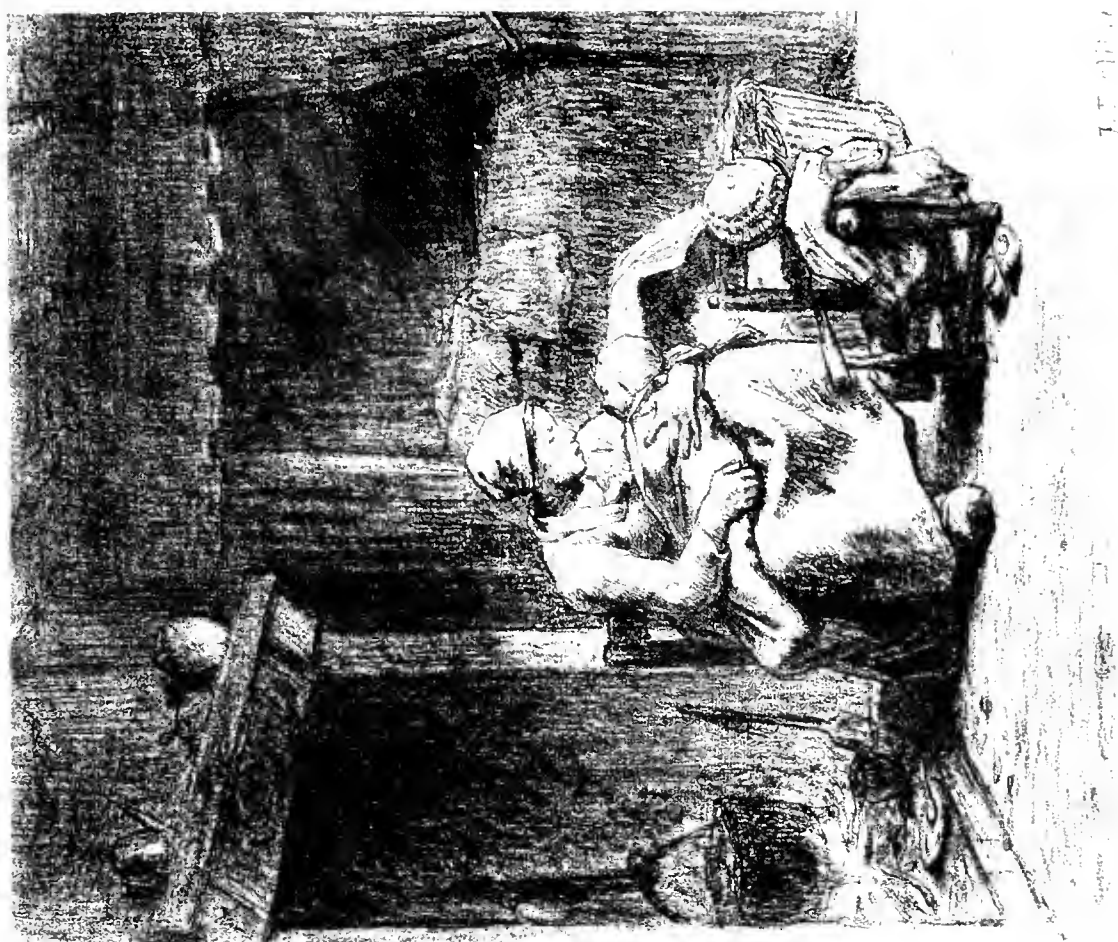
<sup>2</sup> Reproduced on Plate I, page 193.





LA SORTIE.

19<sup>2</sup>

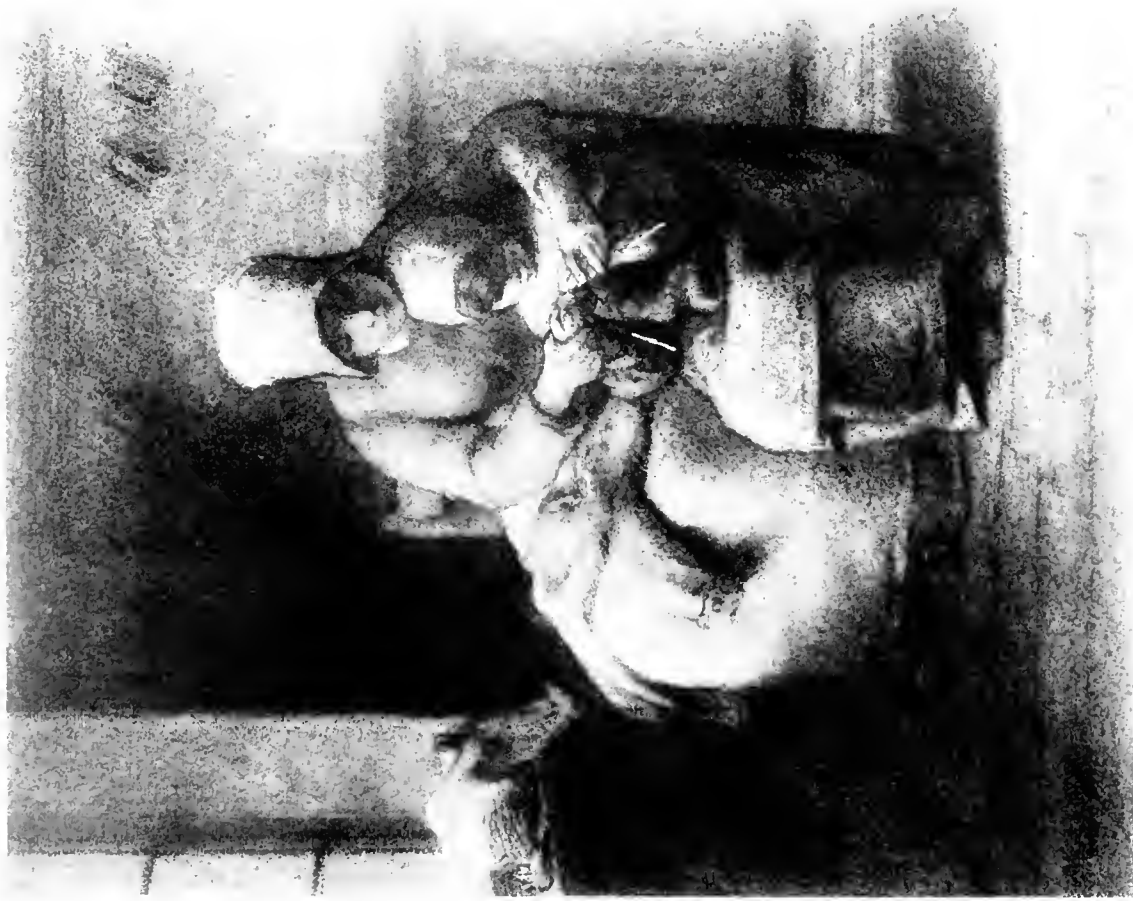


LE RETOUR.

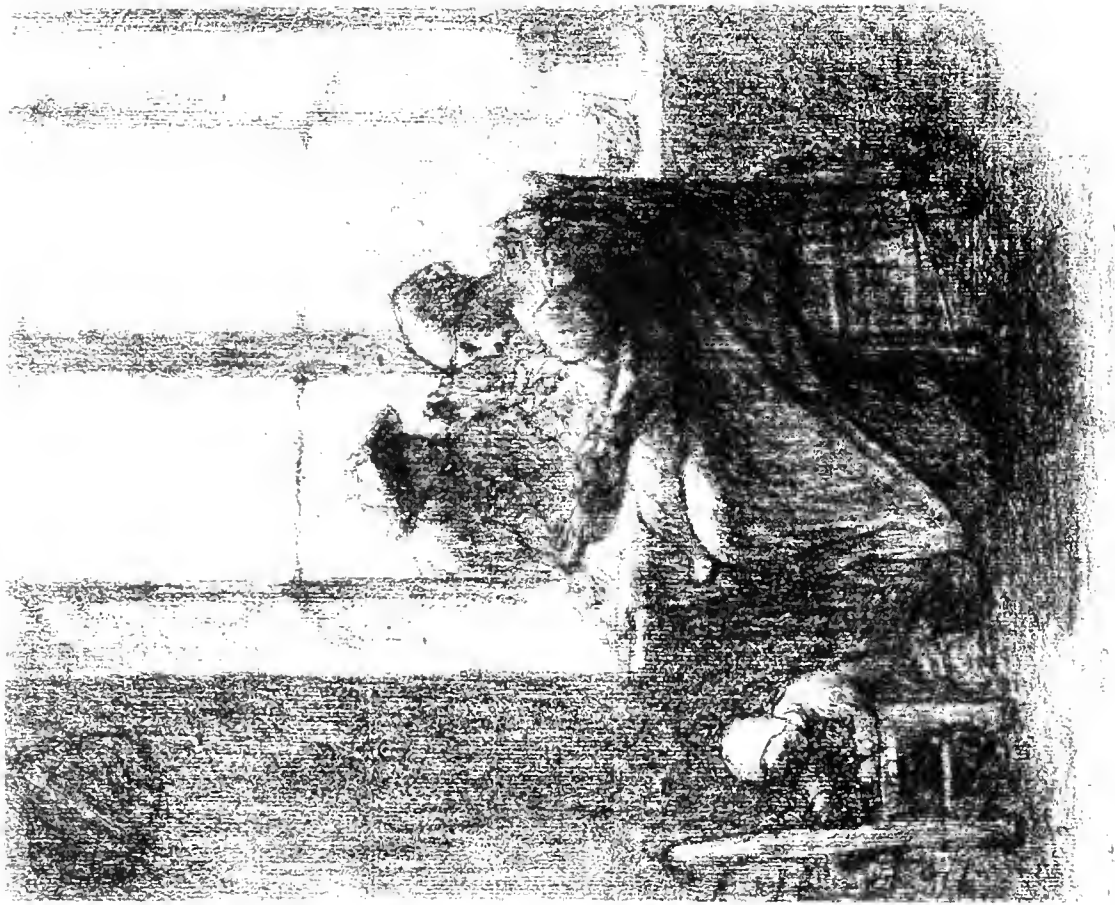
DRAWINGS BY J. F. MILLET, IN THE  
COLLECTION OF THE LATE MR. J.  
STAATS FORBES. PLATE I.







LA LEÇON DE TRICOT.



L'ENFANT MALADE.

DRAWINGS BY J. F. MULET, IN THE  
COLLECTION OF THE LATE MR. J.  
STAATS FORBES PLATE II.

## *The late Mr. J. S. Forbes's Millet Drawings*

the wash-tub is just over, the linen hangs out to dry on the bushes of the garden behind her, and through the open door of the cottage we see another woman who is engaged in ironing the newly-washed clothes. In the house itself with the low roof and small window, the twisted tree growing against the wall, the wooden paling, and cocks and hens strutting down the path, we recognize the familiar features of Millet's own home.

The second drawing, *Le Retour*,<sup>3</sup> gives us a picture of the cottage interior, to which the good wife and mother has returned from her expedition, and where she is rocking her babe to sleep. All is prepared for her husband's home-coming. A bright fire crackles on the hearth, the *pot au feu* hangs from the chimney, and the four-post bed stands in the back of the room. Everything is neat and orderly, marked by that thoughtful care and attention that are characteristic of the good housekeeper, and were always a noted feature in Millet's drawings of peasant-homes. The child's cap and frock are carefully laid on the low chair, and the child himself, wrapt in his night-clothes, lies fast asleep on his mother's knee. She is about to lay him down in the cradle at her feet, but before she lets the babe go out of her arms bends over him with a look of infinite love and tenderness on her face. When Millet drew that mother and child he must have recalled his own words: 'If I have to paint a mother, I shall try to make her beautiful simply because of the look which she bends upon her child. Beauty is expression.' It was a theme on which Millet was never tired of dilating, and which he illustrates in a hundred different ways in these studies of peasant women nursing their children or going about their household tasks. 'I want the people I represent,' he writes to Pelloquet, one of his few friendly critics, 'to look as if they belonged to their place

and as if it would be impossible for them to think of being anything else but what they are. A work must be all of a piece, and persons and objects must always be there for a purpose. I wish to say fully and forcibly what is necessary, because I am convinced that what is feebly said had better not be said at all, since this spoils and robs things of all their charm. But I have the greatest horror of useless accessories, however brilliant they may be. Such things only serve to distract the attention and weaken the general effect. It is not so much the nature of the subjects represented as the longing of the artist to represent them which produces a beautiful work, and this longing in itself creates the degree of power with which the artist's task is accomplished.'

This subject of the mother rocking her child to sleep at the end of the day was one that we find constantly repeated in his drawings. No less than six different forms of *La Veillée*, as it is termed, are in existence. Sometimes it is night and the curtains are drawn, and the mother is sewing or knitting by the light of lamp or candle, while her husband is making baskets in another corner of the room. Or else it is a summer evening, and through the open window we see the young labourer digging in his garden, and the scent of the flowers and the sound of murmuring bees seem to float on the air, while within the mother sits at her work and rocks the baby's cradle with one foot. A carefully-folded blanket screens the rays of the setting sun from the face of the slumbering babe, which lies in softly shadowed light. It was this beautiful effect of the evening sunlight falling like an aureole about the cradle of the sleeping child which made the painter Diaz exclaim: 'Cela c'est biblique!' The same thing might be said of many of Millet's peasant subjects. The mother nursing her child in his *Maternité* might pass for a Madonna; his *Retour au*

<sup>3</sup> Reproduced on Plate I, page 193.

## *The late Mr. J. S. Forbes's Millet Drawings*

Village has all the mystic poetry and solemn charm of a Flight into Egypt.

Closely akin to these studies is the family group<sup>4</sup> which was one of Mr. Forbes's latest acquisitions. It is another version of *L'Enfant Malade*, one of Millet's most exquisite pastels. In that drawing the young father, it will be remembered, is seen standing in the doorway holding a cup of *tisane* for the sick child whom his wife clasps in a passionate embrace. Here the mother is seated inside the house and is feeding the sick babe with a spoon from the wooden bowl in her hand, while her husband looks in through the window and watches the child with anxious eyes, and we see a bigger baby-boy at play, standing before a low chair, wholly intent on his game. The effect of light streaming through the diamond panes of the wide casement is very striking, and the dark shadow on the face of the young peasant contrasts finely with the bright light which falls on the bowed head of the mother and children.

Another highly-finished drawing which also belonged to the Gavet collection is *La Leçon de Tricot*.<sup>4</sup> Here the light falls full on the figures of the peasant woman and the child who is seated at her side near the window. The mother has left her own sewing and dropped the coat which she is mending to guide the hands of the little girl who is knitting her first stocking, and the intent face of the child and the protecting care and thought of the mother are rendered with all Millet's habitual truth and tenderness. This was one of the drawings which moved James Nasmyth the most deeply when he saw it in Mr. Forbes's picture-gallery. 'Look at that!' he would say, 'and think what it means. It is no ordinary lesson—the mother is the teacher. Look at the beautiful tenderness in her face! You see the love moving through her hands and passing into the little fingers that ply the knitting pins.'

<sup>4</sup> Reproduced on Plate II, page 196.

Our next drawing is a slighter sketch in pencil of a woman knitting, with the ball of worsted on her lap and a basket of stockings waiting to be mended on the table at her side.<sup>5</sup> Madame Millet, it is evident, sat to her husband for this sketch, and we recognize her well-cut features and good, honest expression in the face of the *Tricoteuse*. In the absence of other models, she often sat to the painter for his peasant women, and sometimes complained of having to wear the same skirt for weeks together, in order, Millet said, 'that the linen should hang in the right folds, should become as it were part of the body, and express even better than the nude the larger and simpler forms of nature.'

In the drawing of *Le Mendiant*,<sup>5</sup> again, we have a scene that was often rehearsed in the painter's home. The peasant woman is represented in the act of leaving her own household work to cut a large slice of bread from the loaf. Placing it in the hands of her little girl, she tells the child to give it to the beggar who stands outside the door asking for alms. From his earliest childhood Millet had been trained in habits of patriarchal hospitality. The door of the old farmhouse at Gruchy was open to every needy traveller that passed by, and the painter remembered the stately curtsy with which his fine old grandmother invited the poorest beggar to take a seat by the fireside. No one ever went away hungry from her house, and she would send François and his brothers with loaves of bread, to feed the beggars who waited at the door, in order, she said, 'to teach them a lesson of charity.' Millet brought up his children in the same way, and there was always enough and to spare in that humble Barbizon home for the poor and hungry. Here the child with the shy, timid look on her face is one of his little daughters; and when Octave Uzanne, the French writer, saw this drawing in Mr. Forbes's

<sup>5</sup> Reproduced on Plate III, page 199.





LA TRICOTEUSE.



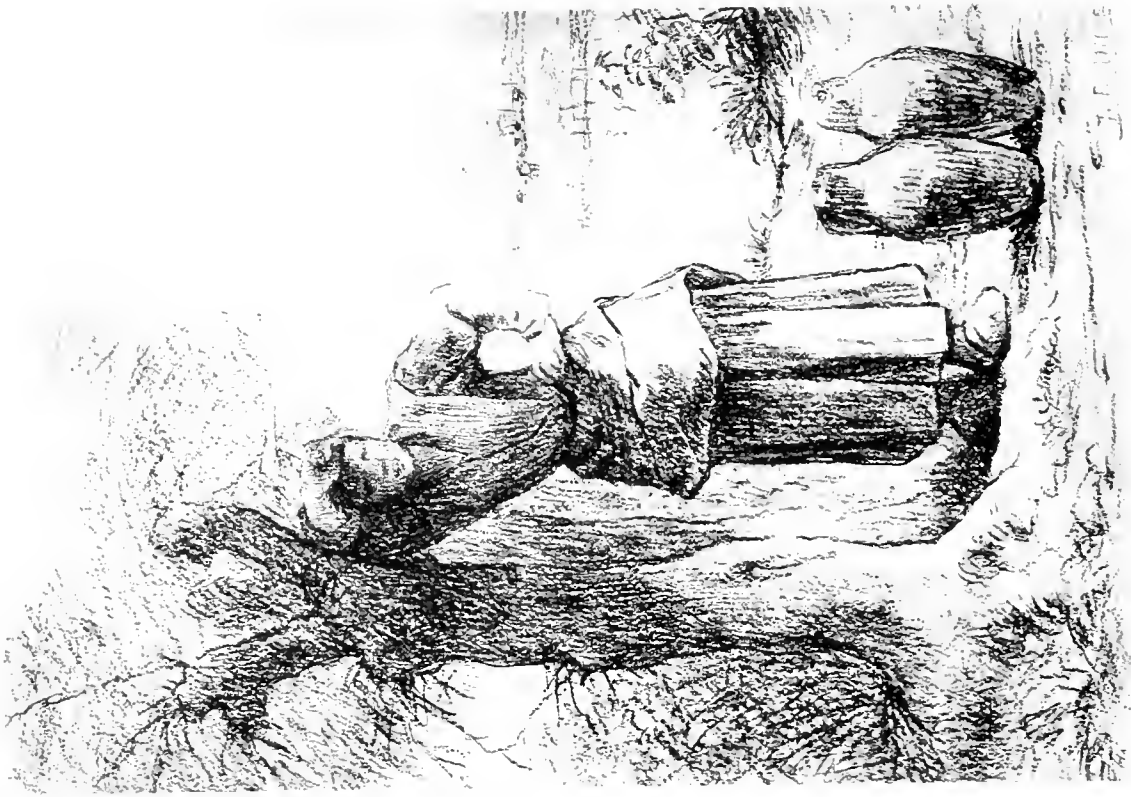
LE MENDIANT.

DRAWINGS BY J. F. MILLET, IN THE  
COLLECTION OF THE LATE MR. J.  
STAATS FORBES. PLATE III.



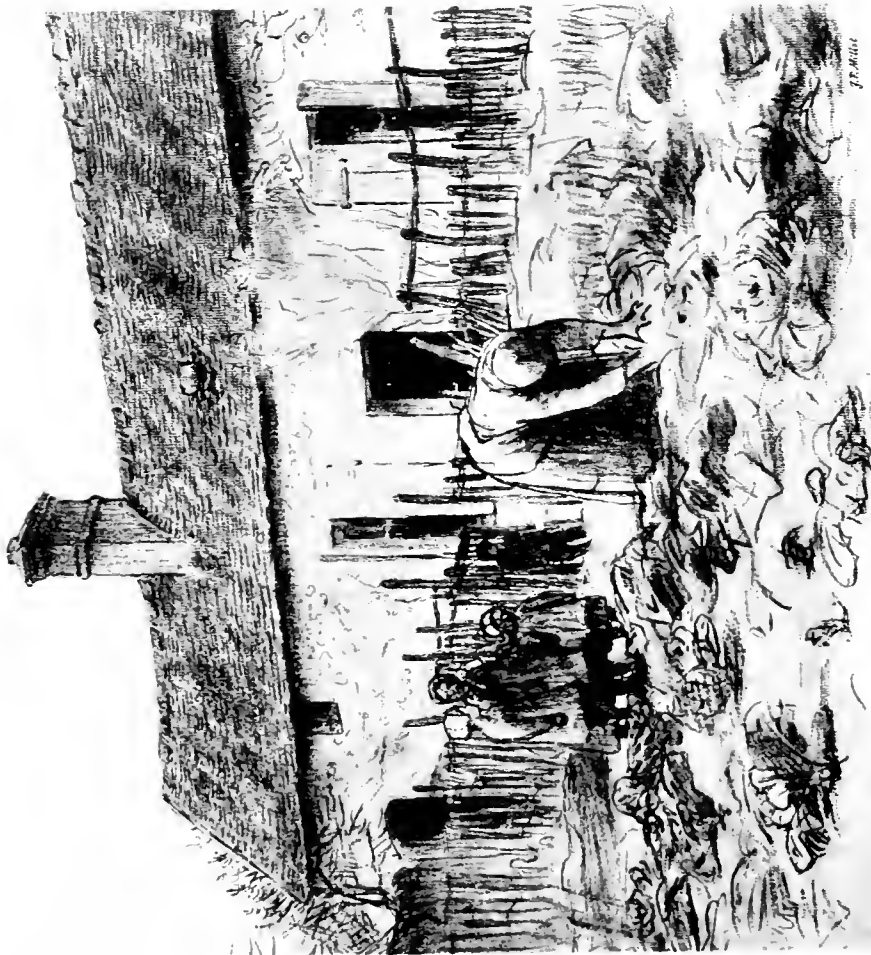






LA PORTEUSE D'EAU.

DRAWINGS BY J. F. MILLET, IN THE  
COLLECTION OF THE LATE MR. J.  
STAATS FORBES. PLATE IV.



MILLET'S HOUSE AT BARBIZON.

## *The late Mr. J. S. Forbes's Millet Drawings*

house, he recognized the painter's own portrait in the face of the beggar who stands on the threshold.

Our next drawing, *La Porteuse d'Eau*,<sup>6</sup> is one of those admirable studies which Millet made towards the end of his life, and shows the mastery to which he had attained in his endeavour to render a simple action with the highest truth and significance. Everything, he always insisted, is proper to be expressed in art, if only the artist's aim is high enough. But the central thought—'la pensée mère'—must be expressed with all the strength of a man's soul, and all irrelevant detail rigidly excluded, if we are to impress others. 'Nothing counts but what is fundamental,' he often said, and from first to last it was his constant aim to condense and simplify facts in order to attain greater force and clearness of expression. This is what he has done in this study of the young peasant woman, who has set down her water jars—the brass *cannes* that were in ordinary use at Gréville—and leans against a pollard willow on the river bank to recover breath before she goes on her way. The attitude of the girl resting one hand on her hip and the other against the trunk is rendered with that keen instinct for beauty of line, that unerring sureness of hand, which distinguished the Norman master among his peers. As Mr. Forbes used to say, you seem to hear the quick, panting sound of her breathing and share the relief which this momentary rest affords her tired frame. So well had the Norman peasant-painter learnt the lesson which Michelangelo had taught him long ago, and so fully is he able to make us realize the profound significance that lives in a single gesture. The impressive beauty of the drawing is heightened by the frame of light and spacious skies in which the figure is set, and the landscape background, with its broad shining

river and cattle drinking on the banks or resting in the shade of the distant trees.

The next drawing is of simpler and less imposing character, but was highly valued by Mr. Forbes on account of its personal interest. It is a sketch of the cottage home in which Millet lived for twenty-seven years at Barbizon,<sup>7</sup> with the long low roof and the barn which he had turned into a studio, where most of his great pictures were painted. We recognize the walnut-tree growing up the wall, the wooden paling which appears in so many of the drawings, and in the foreground we see Millet's wife cutting a cabbage in the garden for dinner, while her three little daughters, Marie, Louise, and the tiny Marguerite, look on with interest at the operation, and a few steps behind them, their brother François is seen leaning against the garden gate. This sketch, which the painter originally made for one of his absent brothers, was acquired by Mr. Forbes from a Bond Street dealer, in whose shop he accidentally found it, and immediately recognized the familiar building with the low door through which he had often passed into Madame Millet's room. The literal transcript from the great master's own hand has acquired additional interest owing to the practical destruction of the actual building. After the death of Millet's landlord and biographer, Alfred Sensier, the house in which the painter had lived so long passed into the hands of the owner's daughter, Madame Duhamel, and Millet's widow and children were compelled to leave their beloved home. The old house and studio then underwent a complete transformation, and little now remains of the original walls which were once covered with sketches and mottoes and bore the names of Corot and Rousseau, of Barye and Diaz, and other illustrious artists of the day.

<sup>6</sup> Reproduced on Plate IV, page 202.

<sup>7</sup> Reproduced on Plate IV, page 202.

*(To be concluded.)*

# NOTES ON PICTURES IN THE ROYAL COLLECTIONS

## ARTICLE V—A TRIPTYCH BY LUCAS CRANACH<sup>1</sup>

✻ BY LIONEL CUST, M.V.O., F.S.A. ✻

**I**T is not surprising, seeing that H.R.H. Prince Albert was a Saxon prince of the house of Saxe-Coburg, to find in him some special predilection for the works of the great Saxon painter Lucas Cranach. The fact is noteworthy because at the time of the Prince's arrival in England the works of Cranach were practically unknown, although a few survived in the royal collection at Hampton Court Palace, where they were treated with even more neglect than the works of the early German or Netherlandish artists were at that date, under the influence of the hopelessly Italianate authorities. It is interesting to watch how by slow degrees the importance of Lucas Cranach in the history of art began to assert itself, until Cranach has at last been given his full rank as one of the great original pioneers of art at the beginning of the sixteenth century.

Although the style of Lucas Cranach is one so peculiar to himself, he still to some extent remains an enigma in painting, and his præeminent merits as a painter are still far from universally recognized. As an engraver on wood and on copper, Lucas Cranach has been given more readily a very high place. Yet in all his paintings, sacred history, mythology, landscape, hunting scenes, portraits, etc., there is something inherent of the true spirit of beauty, an element of poetic fantasy, even if there be occasionally present some weakness, grotesqueness, or deliberate eccentricity, which jars upon the spectator.

It would not be possible within the limits of this short notice to give an account of Lucas Cranach's life, and of the picture-manufactory which he started at Witten-

berg; to estimate his share in helping the Wittenberg press to spread the Reformation through the words and writings of Martin Luther, with whom he was on terms of personal friendship; or to trace his relations with his patrons the great Dukes Frederick, John, and John Frederick of Saxony, or with the famous Cardinal Albert of Brandenburg. It will not be possible to explain thoroughly the so-called pseudo-Grünwald or to criticize thoroughly Dr. Flechsig's identification of this artist with Hans Cranach, the youngest son of Lucas. The mind, however, likes to dwell upon the 'good gray' painter who followed his master John Frederick, the Elector of Saxony, after the disastrous defeat of Mühlberg, into exile at Augsburg, and afterwards into a royal retreat at Weimar, where Cranach found an honourable grave at an advanced age.

There are fourteen paintings ascribed to Lucas Cranach in the royal collections, ten of which at least were procured by or for Prince Albert.

The most important of these is a large triptych<sup>2</sup> on panel, the central portion of which measures 65½ by 49 inches, and each wing 65½ by 34 inches. In the centre stands the Virgin Mary at full length, standing on the crescent moon, in the hollow of which under the Virgin's feet are the features of a man. This curious piece of symbolism occurs in other paintings of the Cranach workshop. Above the Virgin's head float two angels holding a crown. On either side of the Virgin stand St. Catherine and St. Barbara, in rich costumes such as were worn by German ladies at that date, which are particularly characteristic of Cranach's paintings. They stand on a stony ground, but the figure of the Virgin and the upper part of the saints are relieved on

<sup>1</sup> For Articles I to IV, see *THE BURLINGTON MAGAZINE*, Nos. XIII, XIV, XVIII, and XX, April, May, September, and November, 1904.

<sup>2</sup> Reproduced, Plate I, page 205.

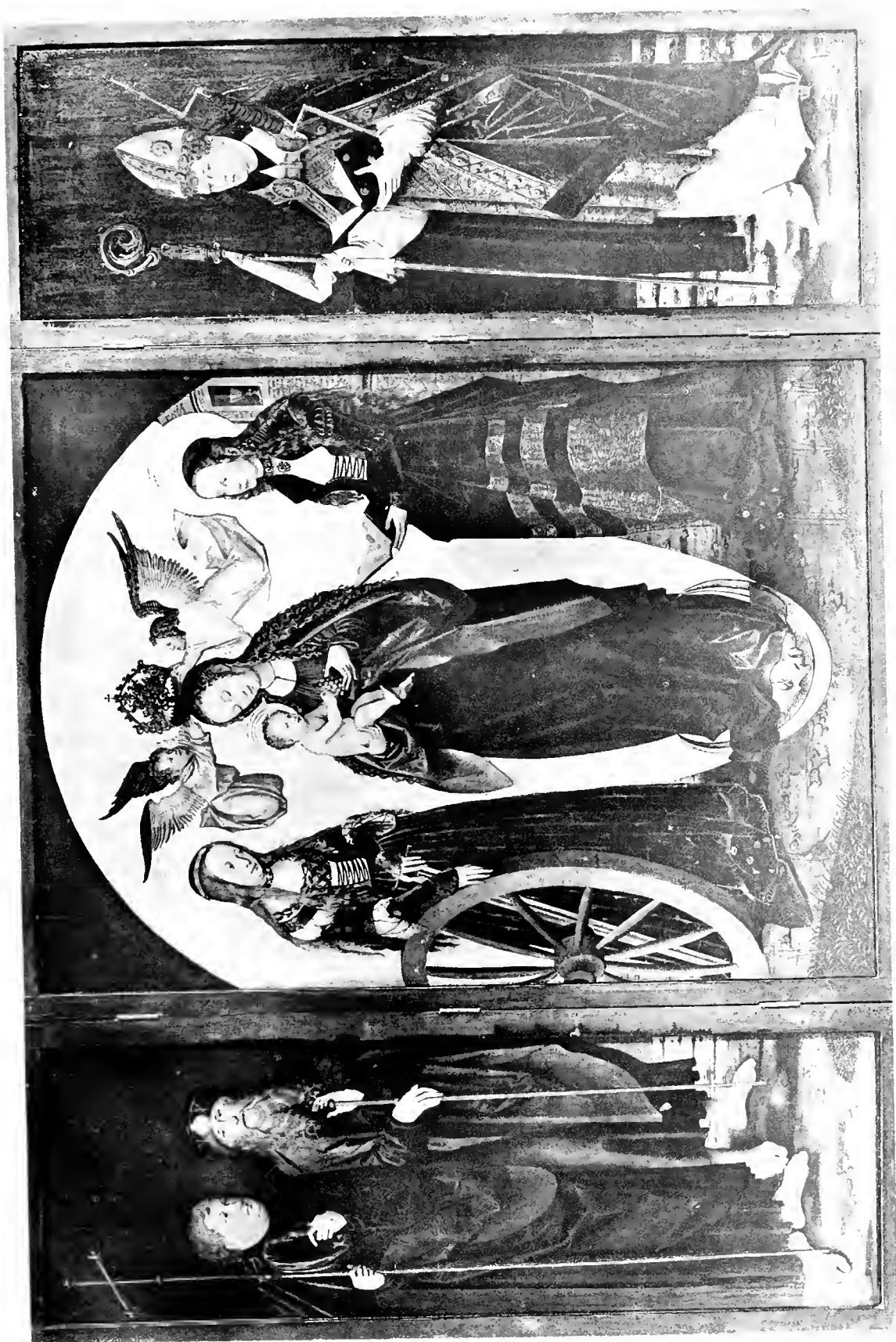


PLATE I. TRIPTYCH BY LUCAS CRANACH,  
IN THE COLLECTION OF H.M. THE KING,  
AT BUCKINGHAM PALACE.









PLATE II. SHUTTERS OF A TRIPTYCH BY  
LUCAS CRANACH, IN THE COLLECTION  
OF H.M. THE KING, AT BUCKINGHAM  
PALACE.

## *A Triptych by Cranach in the Royal Collections*

a dead gold ground, which is arched at the top so as to show a dull green background in the spandrels. The wing on the spectator's left contains full-length figures of St. Philip and St. James, that on the right a single figure of St. Erasmus in rich episcopal robes. In each case the saints stand on a ground similar to that of the central panel. On the outside of the wings,<sup>3</sup> and relieved against a similar dull green background, are figures of St. Nicolas, in episcopal robes, and St. George respectively, these saints being enhanced, as it were, on a gold background, corresponding, when the wings are closed, to that of the central panel.

This important painting was purchased by Prince Albert at the sale of the earl of Orford's paintings at Messrs. Christie's on June 26, 1856, for 136 guineas. The story was that it had been purchased by the earl of Orford somewhere in Bavaria, where it had been found serving as divisions to a cornbin. It was then attributed to Matthäus Grünewald.

There is no need here to try to throw any light on the so-called pseudo-Grünewald and his relation to Lucas Cranach. The authorship of the triptych at Buckingham Palace is evident to any student of Cranach's works. The exaggerated length of the figures, the costumes of the female saints, the robes of the episcopal saints, and other details are all characteristic of Lucas Cranach about 1516, though there is no work of this period which surpasses the Buckingham Palace triptych in dignity and importance. If the painting came from Aschaffenburg or its neighbourhood, its ascription to Grünewald becomes intelligible, for, after the days of the famous Cardinal Albert of Brandenburg, Aschaffenburg was for a long time full of the works of Cranach as well as of those of Grünewald, the local painter of renown; and pious enthusiasm assigned to the local hero many

paintings by Cranach or his sons, merely because they happened to be found at Aschaffenburg. The figure of St. George on one of the outer wings is noteworthy from its peculiar relationship to the figure of Lucas Paumgärtner as 'St. Eustace,' according to the recent restoration of the great triptych at Munich. The resemblance may be of a casual nature, but as the Paumgärtner altarpiece was already in existence when the triptych by Cranach was painted, and in view of the probable connexion between Cranach and Albrecht Dürer through Jacopo di Barbari, it is possible that Lucas Cranach may have seen with his own eyes the Nativity by Dürer. A further similarity between the two paintings is shown in the distinct use of portraiture by both painters in the figures of the armoured saints. The altarpiece by Dürer appears also to have had figures of St. Catherine and St. Barbara on the wings, which have now disappeared. If these figures were originally on the *inside* of the wings, as more appropriate supporters of the Nativity, the two Paumgärtner brothers, as the protecting saints, St. George and St. Eustace, would have been on the outside of the wings, which, when closed, would have presented an appearance somewhat similar to that of the Cranach triptych. The details of the armour in Cranach's St. George are particularly interesting, and are repeated on a small scale in a similar figure of St. George on one of the wings of the triptych in the cathedral of Merseburg. The head of St. George, moreover, is evidently a portrait, and resembles the unidentified portrait of a man in the Town Museum at Heidelberg.

It would appear that the gold background mentioned was a later edition in order to enhance the effect of the central figures when seen from below or at a distance. The picture does not appear to be signed or dated.

*(To be continued.)*

<sup>3</sup> Reproduced, Plate II, page 208.

# MINOR ENGLISH FURNITURE MAKERS OF THE EIGHTEENTH CENTURY

## ARTICLE IV—MATTHIAS LOCK<sup>1</sup>

✻ BY R. S. CLOUSTON ✻

**H**EREDITY in art is very much more the exception than the rule. Where it exists at all it is usually the result of environment rather than of natural aptitude, and it is seldom indeed that we find, as in the case of the two Teniers, the son outstripping the father. But where an actual business, such as the making and selling of furniture, is the outcome of artistic capacity in the father, the difficulties in the way of an uninterrupted succession of workers in the same family would seem to be decreased. That, so far as the results go, there is but little difference between this branch of art and others is probably owing to the fact that success requires the somewhat rare combination of business faculties with the artistic.

Of all the eighteenth-century designers the least successful commercially seems to have been Thomas Sheraton, and the sons of two of the best known, Chippendale and Lock, took partners into their businesses who, either at once or in time, became senior partners. When Sheraton, in 1803, published a list of the master cabinet makers of London, there were only a few names left that we can now recognize, among which were Chippendale, Gillows, and Mayhew and Ince. The last-named firm could scarcely have been composed of the same men who published in 1762, so, especially as there was another Ince working at a different address, it is more than probable that a second generation was referred to. The Gillows, though possessed of considerable taste, seem to have prided themselves more on their business than their artistic qualities, and for a con-

siderable time traded in many forms of merchandise other than the furniture for which we know them. 'Thomas Chippendale, junior,' as he called himself in his (so far as I am aware) single publication, was probably the third cabinet maker of his family in direct descent. I say probably, not because I wish to throw doubt on the statement that the great Thomas was the son of a carver, but because there is no proof that he was so, and our furniture legends have a fatal tendency to inaccuracy. But, taking the story as true (and it is stated so circumstantially and categorically, that it is difficult to think it a mere invention), as the last Thomas Chippendale died shortly before 1826, and his father almost certainly began to work more than a century before that date, it would give a family record which would probably be a record in the other sense of the word were it not for the Locks. When Mr. George Lock died suddenly a few years ago, the working time of his family as designers and carvers had covered a space of more than two centuries.

Considerably more is known about Matthias Lock than about most of the contemporary workers, but even in his case the facts are fragmentary, and do not include the date of either his birth or death. Like Chippendale, Lock is chiefly, one might almost say only, known by his weakest work, the difference being that Chippendale's most brilliant phase preceded while Lock's succeeded his period of publication.

If Lock is to be judged entirely on his published designs he has already met with his full share both of praise and recognition, for, as he showed himself in them, it was only as a preacher of the worst form of the flamboyant that he would have to be considered. He had a curious faculty of

<sup>1</sup> For Articles I, II, and III, see *THE BURLINGTON MAGAZINE*, Nos. XII, XIV, and XIX, March, May, and October, 1904.

## *Minor English Furniture Makers—Matthias Lock*

choosing his worst specimens for publication, and the result is surprisingly bad. They are considerably more impossible than Chippendale's most awful absurdities, and scarcely, if at all, removed from the bathos of Johnson (for whose work some designs might easily be mistaken): moreover, he is certainly the worst sinner as regards the mixture of realistic foliage and wildly flamboyant curves. This realism, combined with an occasional strong leaning to Italian influence, differentiates his work in this style from that of his contemporaries, but, except in a few instances, it is distinctive without attaining distinction.

Lock had a wonderfully all-round knowledge of art methods. He was deft with both pen and pencil; he knew the technique of water colour as it was understood in his day perfectly, and he had considerable acquaintance with etching. This last is to be regretted, for instead of employing competent engravers to do his work he etched his plates himself. His success with the brush would make it probable that had he attempted a more artistic style of rendering his designs the results would have been much better, though whether his customers would have appreciated the plates or not is another matter. He was, therefore, very possibly wise in his day and generation when he decided on making his plates as like line engravings as his knowledge permitted, though in doing so he put himself into competition with men who had been studying a difficult mechanism for a lifetime. Whatever he could do with the pencil he had not sufficient control over the point on copper to give the necessary precision of line. He was not sufficiently conversant with grounds and acids to bite a line clean even if properly made, while his attempts at ruling are so unequal as almost to daze the eye. As an imitation of line engraving, or even as etching pure and simple, it is the merest prentice work, and it is only fair to take

the fact into account when criticizing the designs. It is just as impossible to succeed in a difficult method such as this without having the whole of the mechanism at one's finger ends, as it would be to write a book in a language that necessitates the constant use of a dictionary. Lock's failure was a foregone conclusion; that he succeeded even as well as he did is astonishing.

In looking at his publications we must therefore not only remember that if they had been better done they would have been more pleasing, but that the convention of the day was such that there was no more resemblance between the engraving and the actual piece than there is now between a fashion plate and the article of raiment it represents. Even had he been much more conversant with the use of pencil, brush or point than he was, his tool was the chisel, and by that he must be judged. His designs for frames and sconces look thin and flat, suggesting the fret-saw with a top dressing of the chisel, whereas they were actually cut out of wood of a considerable thickness, thus giving the added quality only obtainable by high relief. In this way certain of the more objectionable points, such as the realistic foliage, were subordinated, and when, for the hard conventional line, the livelier cut of the chisel was substituted, the piece at once became more homogeneous.

As an instance of what I mean I would refer my readers to the illustration of the alcove frame at Claydon House on page 17 of the April number of *THE BURLINGTON MAGAZINE*. This I take to be undoubtedly by Lock, not only because his chief characteristics are plainly in evidence, but because a rough sketch of it, or a similar piece, has been preserved. It was the habit of several, possibly all, the furniture makers of the eighteenth century to put in their ledgers a sketch of each article of furniture entered in their books. These were in no

## *Minor English Furniture Makers—Matthias Lock*

sense designs, but simply rough jottings from memory sufficiently like the object to serve for future reference. The sketch reproduced from Lock's ledger <sup>2</sup> is one of these. It has several differences from the Claydon frame, but, considering its primary purpose, it resembles it so closely as to make it at least possible that the Claydon frame was the article intended, and, if not, and there were two such pieces, it is practically certain that they emanated from the same brain and the same workshop.

I hold no brief for the flamboyant, in fact very much the reverse. My natural man rebels against it as a disastrous misunderstanding of the French, and Johnson its chief, or perhaps I should say maddest, apostle I have only the patience to take seriously while studying the effect of his designs on the third edition of the 'Director.' When speaking of the style I therefore endeavour to keep before my eyes the danger of adversely criticizing that with which I am not artistically in touch. But if I have wronged Lock from inherent inability to appreciate the style he first chose for expression, I can at least attempt to be just to his memory as regards what appears to me to be the motive for his incessant publications.

The interior fittings of a room which at one time had come into the province of the architect had been gradually slipping out of his hands and into those of the carver. Whether Chippendale, Lock, and the other men of the time made the best use of their opportunities is open to serious doubt, but it was only natural that they should choose the style which, of all within their reach, gave fullest scope to their craft. Had they given to what they took that touch of sobriety and stateliness which is usual in English versions of foreign ideas, instead of, as they actually did, adding a suspicion of insanity, it is possible that the foreign plant might, like so many others, have taken root

and flourished. As it was it was too far removed from English ideas ever to form an integral part of the English home, and it simply awaited the time and the man.

When Robert Adam returned from Italy more full of ideas for interiors than exteriors there was very soon a swing back of the pendulum, and not only the fixtures but the movables became every day more and more the care of the architect. Now Adam, who, when he was given a free hand as regarded expense, used carving, and used it lavishly, had not only no special reverence for the chisel, but held a patent for a compound with which he imitated its work. His designs, though they admitted of carving, and indeed were often so executed, were specially adapted for the cheaper method, and the fight for the supremacy of wood over stucco could only be decided in favour of the former if a style were chosen and made fashionable which did not lend itself so much to imitation. The flamboyant certainly existed in England before 1758, but in a very subdued form, and it is curious to mark how from that date it suddenly developed into its most rampant and aggressive shape. Adam did not preach against the style; he even used it, or allowed it to be used under his directions as at Claydon House, and that there was no enmity between him and the carvers is evidenced by the fact that so many of them worked for him. It was quite a friendly fight, but there can be no doubt about the fighting. All that was worst in eighteenth-century design was published in the next four years. Johnson, who, though by far the least capable, seems to have been the prime mover, published two editions of his large book, and also another, probably smaller, which seems to have been fortunately lost. Even the great Chippendale joined the fray in defence of his craft in a way which has laid him open to the criticism of those whose business it is to look for blots.

After 1762 the other carvers seem to

<sup>2</sup> Plate I, page 215, No. 1.

## *Minor English Furniture Makers—Matthias Lock*

have resigned themselves to fate, and, except for Copeland, with whom he collaborated, Lock fought on single handed. It was a good fight, for it was the war of the chisel against the mould, of the real against the sham, of the loving work of the skilled English craftsman against the Italian caster. The cause was good, and the only regret one can have is that the side issue chosen was not worth fighting for. In 1768 Lock made a last despairing effort, and in the following year signified his acquiescence in the new order of things by publishing a small book entitled 'Pier Frames, Tables, etc.,' in the style of Adam.

While writing of some of the likenesses between Chippendale and Ince and Mayhew in the October number of *THE BURLINGTON MAGAZINE* I called attention to the remarkable resemblance in treatment between the nude figures in certain of their plates, mentioning at the same time that where such resemblance occurs the engravings are by Darly. In any case this would accentuate whatever the originals may have possessed in common, but it is by no means the only explanation. In a book containing a collection of Lock's original drawings presented by his grandson to South Kensington Museum there is a quick pencil sketch which I have no doubt is the original of Plate LXXV in 'Household Furniture.'<sup>3</sup> It is exceedingly slight, a mere hurried note, but as the plate shows the design reversed it is evident that the sketch is first in point of time. For reasons which I have already sufficiently gone into I do not think the sketch can be by Ince, though it may be by Darly (or even some other man of whom we have no knowledge) and have been preserved by Lock, who had several scraps of other men's work in his collection. It is, however, so like in style to the more rapid of his pencil jottings that I have very little doubt as to its authorship. As a sketch its chief merit lies in the evi-

dent rapidity of its production, but if, as I think, it is by Lock, it effectually disposes of the legend that Chippendale had an open rupture with the rest of the trade; for whatever hand drew this most certainly also designed the plates which resemble it in the 'Director.'

It is not too much to say that if the old roughly-illustrated ledgers had been preserved, their historical value would have been greater than that of all the publications of the time. I only know of one such, and in that, most unfortunately, the addition of drawings begins at a later date. From the preservation of so much of Lock's designs I had hopes that his original books might still be in existence, but, I am sorry to say, this is not the case, and the benefit which might have been derived from the drawings we have is minimized by the lack of dates, each of them having been cut out and pasted into another book. It is impossible now to say when or by whom this was done, but the lesson is rendered more obvious by the fact that it must have been by someone of his own blood, to whom Lock's personal history and reputation was of more consequence than it is to us.

One interesting sketch, though it is not by Lock's own hand, is of a masonic chair, ornamented with compasses, square, stars and many other emblems of which I cannot even give the names. It was evidently of very solid make, and, as it must have been commissioned by some lodge, is probably still in existence. Possibly some of my initiated readers may know of the whereabouts of such a master's chair. It would be the more interesting as the authorship of such masters' chairs as I am acquainted with depends solely on tradition.

It is only necessary to glance over the collection of Lock's original drawings in South Kensington Museum to be struck by the fact that when he finally relinquished the flamboyant he at once took a higher place as an artist. Without even

<sup>3</sup> Plate 11, page 217.



## *Minor English Furniture Makers—Matthias Lock*

considering the relative merits of the two forms there can be no doubt which suited him best. In the former style he could not compare with Chippendale, and he was nearly as incongruous as Johnson. His search for the weird and wonderful in beasts and birds led him into strange and sometimes laughable antics. Imagine any man representing a fiery dragon as burning on a plate on the top of a raised pedestal. It would be a truly magnificent idea for a children's Christmas number, but as an attempt at serious art, it is, perhaps, more contemptible than any single production of the school.

It is a difficult thing to reason from the known to the unknown, and without his actual work to see and handle, it would be nearly impossible to fix on a more unlikely designer to be influenced by the dignified daintiness of Adam. Yet that he not only succeeded, but succeeded better than any of his contemporaries, is evidenced by his work. There is certainly a loss of identity, which, bad or good, is always regrettable; but he was using a new language, and he caught his master's accent rather too accurately.

Adam himself had formed his style in ornament very greatly on the study of one man, but the years he had spent in France and Italy had given him so wide a range of view that the exponent of the classic to whom he was most indebted rarely appears too evidently in anything but the minor parts of a design. Lock, with all his varied capabilities, had no such mine of knowledge stored ready for use. Kent and Chambers had never affected his work, and to him the classic style was simply another name for Robert Adam's. It must be admitted that Lock, in this latest phase, was indistinguishable from his master, but he had learnt his lesson so well that I question

the possibility of always separating Adam from Lock. This does not sound very high praise artistically, but when we remember the numerous men who have failed in the same attempt, both then and since, it is greatly to the old carver's credit.

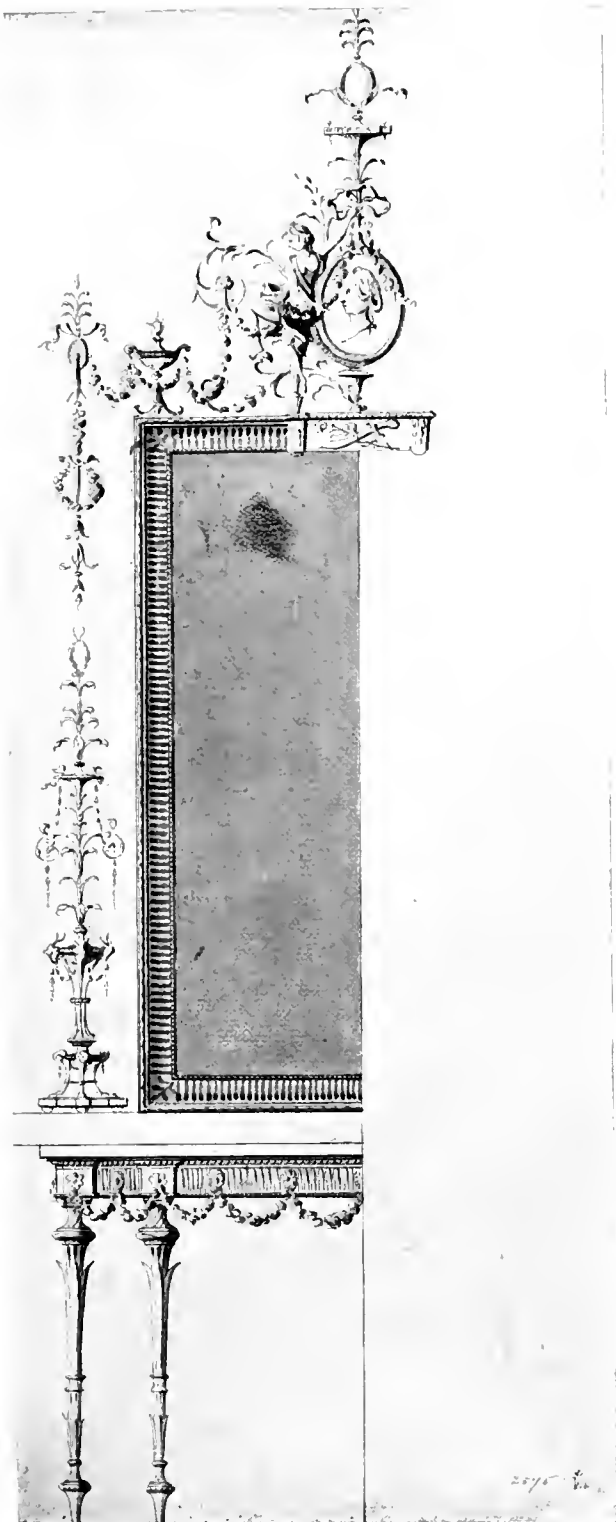
It is also worthy of praise, though even more astonishing, that he chose for imitation the finer and simpler form of Adam's art; in fact, for sheer simplicity combined with grace he at least equals, if not surpasses, the great architect. Yet another noteworthy point is that where Italian influence shows in his later work it is purely derived from Adam. Considering his record it would have been more likely to have found him, like Pergolesi, an Italianized edition of Adam.

There is not only an improvement in style in this later work but in the mechanism and feeling of his drawings. The sketches show a greater command of hand, and the finished work more knowledge of the medium. It is evident that he had carefully studied not only Adam's style but his water-colour methods. Both the drawings reproduced<sup>4</sup> are indistinguishable from Adam's treatment, even down to the plain green tint washed over the stuffed parts of the chair, except that he has adhered to the sudden perspective of his youth, and, by representing the chair as a single on one side and an arm on the other, given that lop-sided effect that is common in the furniture plates of the time, but does not occur in anything by Adam.

Though some of Lock's small mirrors would explain better what I have said regarding simplicity, I have chosen a pier table and glass for reproduction, to show how that feeling pervaded the more pretentious and complicated of his later designs.

<sup>4</sup> Plate I, page 215, Nos. 2 and 3.

*(To be continued.)*



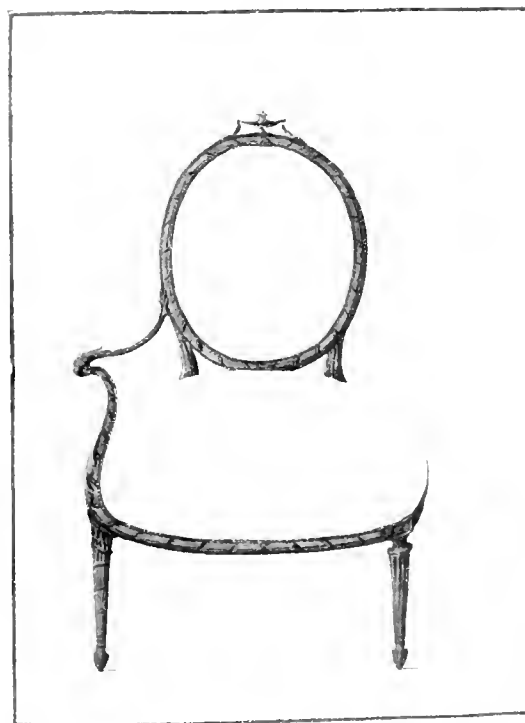
NO. 2. DESIGN FOR PIER TABLE AND MIRROR DRAWN BY MATTHIAS LOCK



138 Days in all  
 Lock 20  
 Varnish 40  
 Wood 15  
 Hire 14 the other by Ge  
 Charged L S  
 for Carving 34 10 0  
 for Figures & etc 15 0

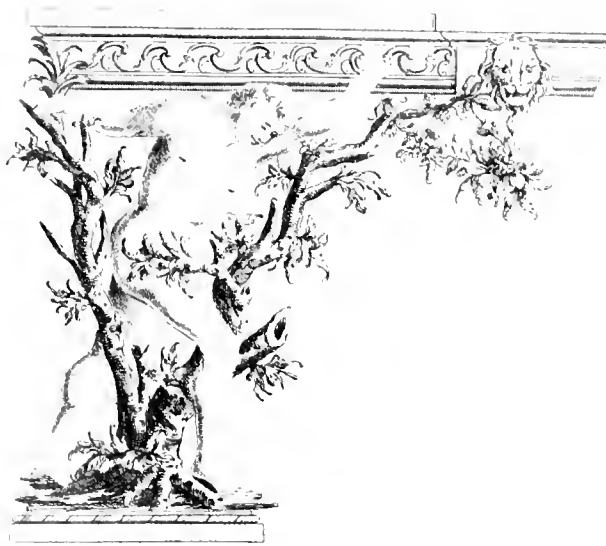
*A large Stone in the Topham Room*

NO. 1. SKETCH FROM MATTHIAS LOCK'S LEDGER

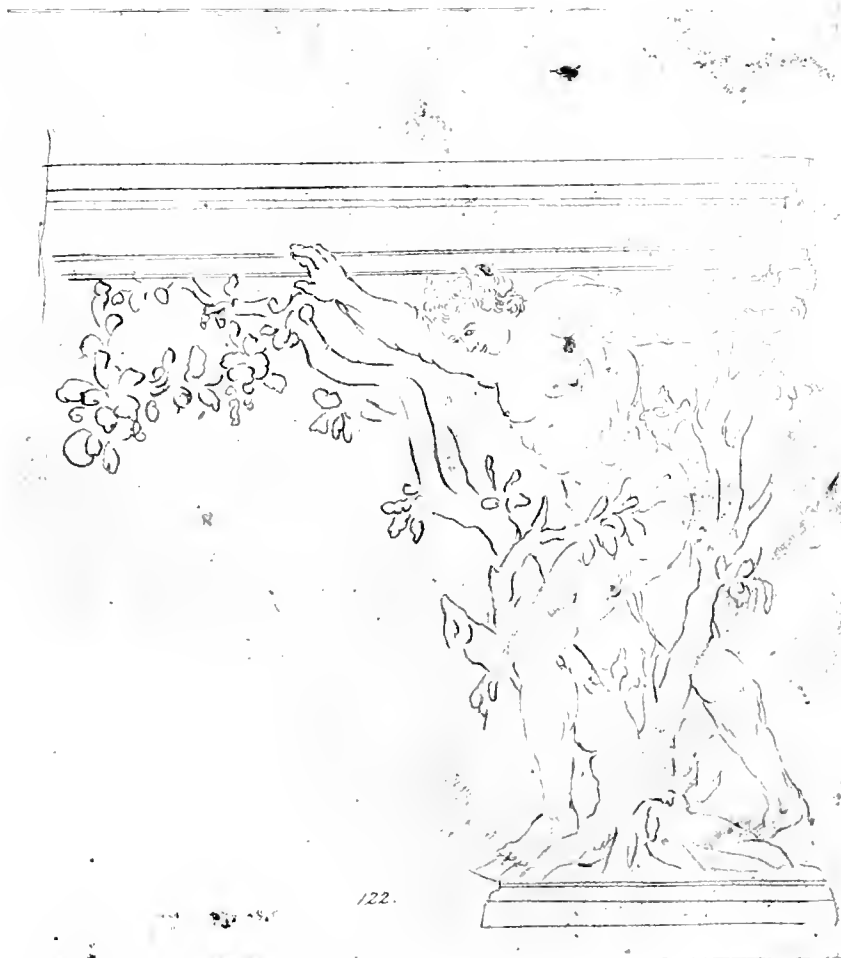


NO. 3. DESIGN FOR A CHAIR DRAWN BY MATTHIAS LOCK





DESIGN FROM PLATE LXXV OF INCE AND MAYHEW'S 'HOUSEHOLD FURNITURE'



ORIGINAL SKETCH BY MATTHIAS LOCK



## A BRONZE STATUETTE FROM PARAMYTHIA

BY CECIL SMITH

**T**HE bronze statuette of which two views are given in the accompanying plate,<sup>1</sup> was formerly in the well-known Hawkins collection, together with the relief figured in

the preceding number of this magazine (page 99). These two bronzes and a fine Greek helmet, all from Paramythia, were acquired by the founder of the collection at the close of the eighteenth century. By the generosity of Mrs. C. H. T. Hawkins the Hermes and the helmet have now been presented to the British Museum, and thus have once more rejoined their companions.

The bronzes of Paramythia have been deservedly famous in modern times for upwards of a hundred years. Unhappily little or nothing is known of the circumstances of their discovery; what seems to be certain is that about the year 1792 a hoard of at least nineteen Greek bronzes of great beauty was discovered at some site in Epirus. In Edwards's 'Lives of the Founders of the British Museum' the circumstance is thus described: 'Some incident or other of the weather had disclosed appearances which led fortuitously to a search of the ground into which these bronzes had been cast—perhaps during the invasion of Epirus in B.C. 167—and by the finder they were looked upon as so much saleable metal.' One wonders how many treasures of antiquity may have come to disaster in this fashion: *habent sua fata*. 'Bought as old brass by a coppersmith of Joannina, they presently caught the eye of a Greek merchant, who called to mind that he had seen similar figures shown as treasures in a museum at Moscow. He made the purchase, and sent part of it as a speculation to St. Petersburg. The receiver brought them to the knowledge of the Empress Catherine, who intimated that she would

buy, but died before the acquisition was paid for. They were then shared, it seems, between a Polish connoisseur and a Russian dealer. One bronze was brought to London by a Greek dragoman, and shown to Mr. Payne Knight, who eagerly secured it, heard the story of the discovery, and sent an agent into Russia, who succeeded in obtaining nine or ten of the sculptures found at Paramythia. Two others were given to Mr. Knight by Lord Aberdeen, who had met with them in his travels.' These eleven bronzes came in 1824 with the Payne-Knight collection to the British Museum, and appeared with the Hawkins bronzes of the same series in the 'Specimens of Antient Sculpture' in 1835.

In Walpole's 'European and Asiatic Turkey,' published in 1820, Mr. Hawkins tells the story of his own acquisition: 'Shortly after my arrival at Yanina in the month of June, 1795, I received as a present from a merchant of that city, Demetrio Vassili, a bronze figure of a Mercury in the most finished stile of Greek workmanship. I learnt upon enquiry that it had been brought thither about two years before, together with many other bronze figures of equal beauty, from Paramythia, in which neighbourhood, and at the same period, they were all found.' He then proceeds to tell the story of the brazier, the Greek, and the 'museum of a person of rank at Moscow,' adding the important and tragic fact that only the 'greater part' had been rescued from the furnace. With the acquisition of the three Hawkins bronzes (if we may include the helmet among them) the British Museum now possesses fourteen of the Paramythia series, leaving five still unaccounted for. It would be interesting to know whether the attribution of the discovery to Paramythia rests merely on the oral tradition of the coppersmith and the dragoman; nowadays such an attribution in the mouth of a Greek seller of 'anticas' would have

<sup>1</sup> Page 221.

## *A Bronze Statuette from Paramythia*

very little value, but in the good old days of Ali Pasha they had not the same reason for reserve. Paramythia occupies a craggy hill close to Mount Kourila, about six hours' journey from Jannina.

The attempt to connect it with the site of the ancient oracle of Dodona was made by (among others) Mr. Hawkins, who adduced the discovery of these bronzes as one of his arguments. Donaldson, however, and after him Wordsworth, claimed for Dodona the ruins of Dramisios, a site three hours nearer to Jannina, and their view was established as correct by the excavation of Dramisios by M. Carapanos in 1876; the *ex voto* offerings and inscriptions found by him conclusively established its identification. It is a curious fact that among all the interesting objects which have come from the real Dodona, nothing can be said to approach the artistic quality of the bronzes from Paramythia.

Though apparently of varying dates, these are without exception first-rate of their respective kinds. The Hermes, like the relief, may be placed among the earlier examples of the series: it has the same largeness of modelling, the same combination of nobility and suppleness, which we are accustomed to regard as an inheritance from the Pheidian period. Like all the other bronzes of this remarkable series it is in admirable preservation; the patina is smooth dark green, tending in parts almost to a polished black, a condition which makes it very difficult for a photographer to do it justice. The only material damage that it has sustained is the loss of most of the wings on the cap, the fingers of the left hand and a toe of the left foot; and of course the caduceus which he must have held in the right hand is wanting. The missing seat has been replaced by a bronze rock skilfully modelled by Flaxman. The eyes have been inlaid with silver to indicate the whites, in which a circular hole is sunk to give the effect of the eyeball; the small refined

athlete head is covered with a profusion of close crisp curls, each one worked out to a fine point in the manner which became usual (as we see especially from the vase-paintings) at the end of the fifth century.

The god, a full-grown youth, just emerging into perfect manhood as in the Olympia statue by Praxiteles, is seated on a rock; the tortoise below his right foot and the cock beside him are attributes of Hermes, but in this instance are due to Flaxman's imagination. The attitude is one of repose, but of alert and momentary repose; every line of the figure suggests this with subtle force and skill. The muscles are relaxed for the minute, but the position of both feet and left hand show that in another moment he will spring up and move away. The messenger of the gods is on a journey, as the winged cap and nude form show; midway he rests, on some Ægean island, it may be, or on the peak of some heaven-kissing hill; already his keen glance scans the path he is to travel, and while we look he may take flight.

This is a type which is repeated in several bronze statuettes in different collections in Europe; best known perhaps is the famous bronze at Naples from Herculaneum. It used to be thought that the type of that statuette owed its creation to Lysippos, partly on account of the proportions. But it has been pointed out that the Herculaneum figure, like the Hawkins bronze, follows faithfully the lines and rhythmic effect of the Hermes in the east frieze of the Parthenon. In the frieze the god is engaged in a social function, and therefore wears a chlamys and no winged hat or shoes. All the more was it necessary for Pheidias to express in subtle suggestion of lines and attitude the identity of the divine messenger. Our statuette, coming nearer perhaps than any other to the date of Pheidias' original, may well have been directly inspired by the masterpiece.





BRONZE STATUETTE OF HERMES FROM  
PARAMYTHIA (THE BASE RESTORED BY  
FLAXMAN), RECENTLY PRESENTED BY  
MRS. HAWKINS TO THE BRITISH MUSEUM.



# SHEFFIELD PLATE IN THE COLLECTION OF THE VISCOUNTESS WOLSELEY<sup>1</sup>

BY J. M. SPINK

## PART II (*conclusion*)

**I**N the previous article upon Lady Wolseley's collection in the November issue of THE BURLINGTON MAGAZINE, I endeavoured to give a general outline of the ancient method of manufacturing Sheffield plate. But the particulars then given would not be complete without a reference to the method of gilding, which will be found interesting.

In this process fine gold and mercury were used. The union of them was effected by boiling the gold in about five times its weight of the mercury in an iron ladle which had previously been lined with whiting and water and dried. The amalgam was then poured into cold water, by which it lost a great part of its fluidity and became only semi-fluid. It was next put into a leather bag and squeezed, by which means the particles of quicksilver escaped through the pores of the leather, while those of the gold were safely retained. When the mass was felt to be hard, it was weighed and its value ascertained. The amalgam, which was about the consistence of stiff clay, was next weighed out into the portions requisite for the respective quantities of work. On the application of the amalgam to the surfaces of the articles requiring to be gilded, the intervention of a solution of nitrate of mercury was found to be necessary, since without it there would have been no chemical affinity. The solution was made by pouring a table-spoonful of quicksilver into a quart of strong nitric acid (*aqua-fortis*). Red fumes of nitrous gas were instantly evolved, and the mercury was rapidly united with the acid, the union being accompanied by the

production of considerable heat. When the copper article was immersed, or brought in contact with the solution, its surface was immediately converted into an amalgam. To this amalgamated surface the mercury and gold amalgam closely adheres, by means of what is termed the molecular attraction of the particles of the fluid metals to each other.

The mode of applying the gold to the insides of the sugar basins and cream jugs was to distribute the quicksilver with a brush over the parts requiring it, and then to apply the amalgam. The articles thus prepared were laid, with the gilt surfaces uppermost, on an open iron pan placed over a coke fire, and the mercury gradually evaporated from the surfaces of the articles, leaving only the gold visible. Any one who compares this method with the modern method of electroplating will realize the vast difference in the wear of the article, but it is certainly costly. The present way of depositing the gold by electricity is, of course, much cheaper, but not so lasting.

Old Sheffield plate is not frequently met with entirely gilt, the gilding being usually restricted to the interior portions of salt cellars, sugar basins, etc., which are subject to the oxydizing effects of salt and sugar.

Many of the old firms had trade marks to place on their goods; others used only the initials of the firm's name. We find on most old plate such marks as the cross arrows, the pineapple, two stars, the bell, cross keys, the hand, ball and cross, etc. But these marks differ from the hall-marks on silver. They are no guide to the date of manufacture, as some are still being used by existing firms and by the successors of the original houses. It will probably be

<sup>1</sup> For Part I see THE BURLINGTON MAGAZINE, No. XX, November 1904.

## *Sheffield Plate in Lady Wolseley's Collection*

of considerable value to collectors to be able to identify some of the makers' marks, a few of which are therefore illustrated.

Examples of makers' marks on old Sheffield plate :—



Boulton, Birmingham.



Creswick & Co.



D. Holy & Co.



W. & G. Sissons, 1784.



Soho Plate, Birmingham.



Walker, Knowles & Co.



Watson.



Wilkinson & Co.

Although it is quite impossible in a magazine article to do full justice to the innumerable fine specimens of old Sheffield collected by Lady Wolseley with such conspicuous good taste and judgement, we have nevertheless selected a few additional pieces for illustration.

No. 20 (Plate V) is distinctly uncommon.

It represents a coaster or receptacle for a wine decanter on wheels which was used to pass between the guests at the table. In point of time it succeeded the ordinary bottle-stands, and was considered more convenient. These coasters were not long in vogue, and were chiefly used in the early years of the nineteenth century. They were constructed to hold from one to three decanters of wine. In the illustration a soy frame or, as we should say, cruet-stand of exquisite form is standing in the coaster. The style of this piece is of the best Georgian period, decorated with superposed festoons. This is frequently met with in silver, but rarely in old Sheffield plate.

No. 21 (Plate V) represents a table candlestick of a handsome circular design, ornamented with the well-known festoon decoration.

No. 22 (Plate V) is a design which was largely made in silver during the reign of George II. Lady Wolseley's specimen was doubtless copied from one of these silver originals. Candlesticks of this form, with flat bases and shell enrichments, continue to be made at the present time.

No. 23 (Plate V) is an exceedingly desirable specimen of a table candlestick of the best period of George III, with an ornate spirally-fluted column standing on a square gadroon base.

No. 24 (Plate VI) is an example of the well-known Corinthian column candlesticks, which differs somewhat from ordinary specimens in having a perfectly plain capital.

No. 25 (Plate VI) is an illustration of one of the most beautiful forms of candlestick to be met with. The column is very finely ornamented with spiral and floral decorations in relief, and the base is embellished with rams' heads and festoons.

No. 26 (Plate VI) is a candlestick having a square and flat base supporting a Corinthian column. This is a very un-



NO. 20



NO. 21

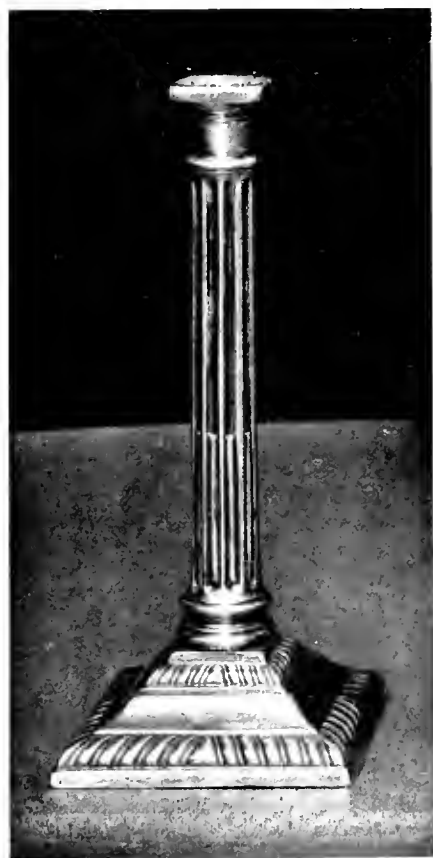
NO. 22

NO. 23





NO. 27



NO. 24



NO. 25

NO. 26









NO. 28

SHEFFIELD PLATE IN THE COL-  
LECTION OF THE VISCOUNTESS  
WOLSELEY PLATE VII

## *Sheffield Plate in Lady Wolseley's Collection*

common variety which is seldom seen in collections of old Sheffield plate. The design was possibly based upon old English brasswork.

No. 27 (Plate VI) represents a very charming old pierced and festooned cake basket. These are frequently seen of various designs in silver, but rarely in plated ware; the difficulty of making them in Sheffield plate will at once be recognized. The pierced handle greatly adds to the beauty of this piece.

No. 28 (Plate VII) is certainly one of the gems even of Lady Wolseley's fine collection. It is a tea urn of a form most unusual in Sheffield plate; indeed, I have never seen another example. The body is most richly decorated with spiral chasings and festoons, and stands on a finely pierced square base with claw-and-ball feet. The spout is in the form of a dolphin.

Notwithstanding the comparative scar-

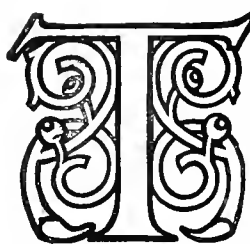
city of genuine specimens, the collector of old Sheffield plate can meet, from time to time, with interesting and artistic examples in the stock of any silversmith of good repute. It becomes, however, increasingly necessary to be on one's guard when hunting for so-called 'bargains,' as the modern 'artist' in these things does not hesitate to imitate in copper some of the prettiest of the old models. These are then merely electro-plated and often passed off as genuine old Sheffield plate, some small portion of the copper usually being allowed to show through the deposit of silver in order to accentuate the deception by the appearance of artificial wear.

In conclusion, I would mention that I am indebted to Messrs. Sissons, of Sheffield, for the technical description of the ancient methods of Sheffield plate manufacture, and for their drawings of makers' marks.

# TRANSFER PRINTING ON POTTERY

BY JOHN HODGKIN

## PART I—JOHN SADLER, THE INVENTOR



THE story of the discovery of the art of printing on pottery is in itself quite a little romance, and might even be made the subject of a 'moral and entertaining' story for children. The heroes of the tale are an old soldier, his son, some little children, and a poor urchin with a weakness for buying ballads with his spare halfpence. The story is soon told. Adam Sadler, apparently a north country gentleman, went to the wars in the Low Countries with the duke of Marlborough, with whom he was a great favourite; during his varied experiences whilst on active duty, it chanced that he was quartered in the house of a printer, and being of an eminently practical turn of mind, thoroughly interested himself in the typographical art. On his return to England, after the accession of George I, he quitted the army in disgust, forfeiting all arrears of pay (for even in those days, as in the present, arrears of pay were not unknown), and preferred to remain a true adherent of the House of Stuart. Retiring to the country he settled at Ulverston in the county of Lancaster, and not very long after married a Miss Bibby, who numbered amongst her friends two daughters of the earl of Sefton, whose seat was at Croxteth Hall, some few miles from Liverpool.

The Hon. Misses Molyneux persuaded the newly married couple to come and live nearer to them, and so the Sadlers removed to Melling, and not very long afterwards to Aintree, leasing a house and farm from Lord Robert Molyneux (afterwards Lord Molyneux of Maryburgh in Ireland); this was in 1723. Adam Sadler, being of an active disposition, apparently could not stand the monotony of country life, and so made up his mind to turn to account the insight into printing that he had acquired in the Low Countries; accordingly he set up in business as a printer in the New Market, at Liverpool.

Being himself a good musician, he apparently made the printing of music and loose ballads a speciality. One of his publications, 'The Muses' Delight,' was popular in its day. Amongst his customers for the ballad sheets was a poor boy named Guy Green, who whenever he had a penny to spare came and bought a ballad. Sadler, finding that his little customer was a sharp lad, befriended him and took him into his service, assisting him with almost fatherly care until he rose into an honourable position, indeed eventually succeeding to the business of his kind benefactor.

Adam Sadler had a son, John Sadler, who was born about the year 1720, possibly at Melling, and

he was apprenticed to learn the art of the engraver, and on the completion of his articles bought from his father for the nominal consideration of five shillings a house in Harrington Street, where he set up in business on his own account in the year 1748, shortly afterwards marrying a Miss Elizabeth Parker, daughter of a watchmaker in Seel Street, and niece of a Mr. Fazackerley, a silversmith in Pool Lane.<sup>1</sup> His business venture turned out very successfully, so much so that some of his envious rivals endeavoured to persuade the Corporation of Liverpool to remove him, on the strength of an antiquated by-law or regulation which only allowed freemen of the town to keep shop. Sadler resisted all such endeavours, defending successfully an action for ejectment brought against him by the Corporation, who were unable to prove that they had the right to exercise the powers that they claimed. This lawsuit was the means of attracting many enterprising traders and others, who, finding the restriction invalid, came into the town in great numbers, materially furthering the trade and prosperity of the place.

John Sadler, being of a kindly nature, frequently gave away waste prints and pictures to children in the neighbourhood, who used to come and ask for them for the purpose of sticking on to 'wasters' or broken pots, etc., that they had acquired in a similar manner from the pot works, so as to make them into ornaments for their dolls' houses. Seeing these decorated pieces, the idea inspired his mind: 'What if pottery could receive an impression from a wet print, and then be fixed by firing afterwards?' He made several experiments in this direction, and at once took Guy Green—with whom he must evidently have been on terms of intimate friendship—into his confidence, and for upwards of seven years the pair made trials and experiments for the purpose of bringing the method of printing tiles to perfection.

Tiles were chosen for two reasons: Liverpool at that time had for its staple trade that of the potter, and was competing successfully with the Hollander in producing hearth or stove tiles, which were then almost universally in use, lining the sides of the capacious fireplaces or chimney hearths of that period. Secondly, for the reason that a flat surface was an easier one to print on than any other. It will be seen by the accompanying affidavit that the period at which the discovery took place must be placed about the year 1749, or one year after John Sadler had commenced business on his own account.

<sup>1</sup> In all probability this Mr. Fazackerley was father of the Mr. Thomas Fazackerley who married in 1758, and whose mug, made in 1757, and that of his wife, made in 1758 by a workman at Alderman Shaw's pottery, are now in the Liverpool Museum.

## *The Inventor of Transfer Printing on Pottery*

Sadler must have made many and varied experiments not only on tiles but also on enamelled plaques, for we find in the Mayer Museum at Liverpool a most beautifully engraved portrait of Frederick the Great of Prussia transfer printed on enamel, dated 1756, and signed 'J. SADDLER, Liverp<sup>l</sup>. Enam.,' which apparently is the earliest known example of transfer printing with a date.

It is uncertain, according to the note appended to No. 1,420 in the Schreiber collection, South Kensington Museum, whether or no the enamel plaques were made at Liverpool, or only printed there. As regards the priority of invention of actual transfer printing on any surface, it seems probable that Liverpool holds that distinguished honour, since the Battersea enamels are supposed to have been first made about the year 1750 by Mr. Alderman (afterwards Sir) S. T. Janssen, who became Lord Mayor of London in 1754. As regards the Worcester claim for Dr. Wall, the first dated piece is 1757, so that the order of the printing in transfer would appear to be—

Liverpool, 1749 (*statement on oath*).

Battersea about 1750.

Worcester, 1757.

The affidavit referred to above is in the Mayer Museum, Liverpool, and runs as follows:—

'I, John Sadler, of Liverpool, in the county of Lancaster, printer, and Guy Green, of Liverpoole aforesaid, printer, severally maketh oath that on Tuesday, the 27th day of July, instant, they, these deponents, without the aid or assistance of any other person or persons, did within the space of six hours, to wit, betwixt the hours of nine in the morning and three in the afternoon of the same day, print upwards of twelve hundred earthenware tiles of different patterns at Liverpoole aforesaid, and which, as the deponents have heard and believe, were more in number and better and neater than one hundred skilful pot painters could have painted in the like space of time in the common and usual way of painting with a pencil, and these deponents say that they have been upwards of seven years in finding out the method of printing tiles, and in making tryals and experiments for that purpose, which they have now through great pains and expense brought to perfection.

JOHN SADLER.  
GUY GREEN.'

'Taken and sworn at Liverpoole in the county of Lancaster, the second day of August, one thousand seven hundred and fifty-six, before Wm. Statham, a Master Extraordinary in Chancery.'

There exists, as well, a certificate from Alderman Thomas Shaw and a Mr. Samuel Gilbody, as follows:—

'We, Alderman Thomas Shaw and Samuel Gilbody, both of Liverpoole, in the county of

Lancaster, clay potters, whose names are hereunto subscribed, do hereby humbly certify that we are well assured that John Sadler and Guy Green did at Liverpoole aforesaid on Tuesday, the 27th day of July last past, within the space of six hours, print upwards of 1,200 earthenware tiles of different colours and patterns, which is, upon a moderate computation, more than 100 good workmen could have done of the same patterns in the same space of time by the usual painting with the pencil. That we have since burnt the above tiles, and that they are considerably neater than any we have seen pencilled, and may be sold at little more than half the price, etc. etc.

THOMAS SHAW.  
SAMUEL GILBODY.'

The above sworn statements are most interesting, showing that Sadler and Green actually printed tiles, and, be it remembered, of different colours and patterns, at the rate of 200 per hour for a stretch of six hours, whilst the 'moderate computation,' referred to by Shaw and Gilbody, allows a full half hour for a single workman to produce a tile, thus showing a saving in labour of no less than 98 per cent.! Surely a marvellous discovery; in addition, the tiles were of necessity absolutely uniform.

There is another document in the Mayer Museum relating to this matter which runs as follows:—

'Liverpoole, August 13th, 1756.

'Sir,—John Sadler, the bearer, and Guy Green, both of this town, have invented a method of printing potters' earthenware tyles for chimneys with surprising expedition. We have seen several of their printed tyles, and are of opinion that they are superior to any done by the pencill, and that this invention will be highly advantageous to the kingdom in general, and the town of Liverpoole in particular. In consequence of which, and for the encouragement of so useful and ingenious an improvement, we desire the favour of your interest in procuring for them His Majesty's letters patent.

ELLIS CUNLIFFE.  
SPENCER STEERS.  
CHARLES GOORE.

CHARLES POLE, Esqre.,  
In London.'

Charles Pole was the then sitting member, but was afterwards defeated, as well as Sir Ellis Cunliffe, Bart., who now signs this petition, by Sir William Meredith, Bart., at a hotly contested election at Liverpool in 1761, the latter having been elected through the votes of the potters, 102 of whom gave 'plumpers.' According to Jewitt, commemoration mugs were specially made for the 'Jolly Potters,' to each of whom a salt glaze mug, with blue incised inscription within a rough border,

## The Inventor of Transfer Printing on Pottery

'Ser William a Plumper,' was given. An example occurs in the Mayer Museum.

This application shows clearly that Sadler and Green intended to apply for a patent; but on the advice of their friends they never did so, being convinced that it would be more profitable and safe to work the invention as a secret process. These three documents were obtained from the daughter of John Sadler, who was still alive in 1855.

How long Sadler continued as a partner with Green in this business is not definitely known; at all events, the partnership continued up to the year 1766, for in a receipt book of John Sadler's, in the late Mr. Mayer's possession, probably now in the Mayer Museum, occurs the following draft advertisement, clearly showing that Mr. Sadler was anxious to enjoy a thoroughly well earned rest. It runs as follows:—

'J. Sadler and G. Green would be willing to take a young man about 18 into partnership for a third of their concern, in the printing and enamelling china, earthenware, tile &c. business, on the following conditions: 1st. That he advance £200 for his third part of the engravings and other materials necessary for the business. (N.B. The engravings alone have cost above £800). 2nd. That he should give his labour and attendance for twelve months without any share of the profits in consideration of being instructed completely in the business. 3rd. After the expiration of the twelve months the stock of ware in the works should be valued as low as is common in those

cases, and he should immediately enter as a partner into the profits of the whole concern throughout, either paying the value for his third share of such stock, or paying interest for it till it is cleared off. The value of the stock is uncertain, being sometimes £200 more than other times, but reckon it at the least may be about £600. The sole reason of taking a partner is J. Sadler not choosing to confine himself to business as heretofore.'

One can glean but little information on this point; but in 1776 Green alone was corresponding with Josiah Wedgwood, the latter, after having been a great opponent of the new invention, becoming an ardent patron and customer. And to my mind the finest of all the transfer printing is the series of Fables printed in red on Queen's ware plates, afterwards decorated by Wedgwood with green festoons—glorious pieces of eighteenth-century ceramics. Of these pieces twelve exist in the Schreiber collection, South Kensington Museum, and four in the British Museum. I do not know of any other specimens. Wedgwood's influence was no doubt felt in, if it did not actually inspire, the production of the 'Green Vase tiles,' and also in the classical subjects with green enamel grounds and other tiles of a similar decoration.

The only remaining information that I can find regarding John Sadler is that he died on December 10, 1789, aged 69, and was buried in his father's grave in Sefton church, his widow being buried in the same grave in 1812, aged 88.

(To be continued.)

## ❧ NOTES ON VARIOUS WORKS OF ART ❧

### NOTES ON SOME FLORENTINE DRAWINGS IN THE PRINT ROOM, BERLIN<sup>1</sup>

**I**N his recent work 'The Drawings of the Florentine Painters,' Mr. Bernhard Berenson has exercised his criticism on certain drawings in the Berlin Print Room. As I am unable in many instances to agree with his conclusions, I take this opportunity of expressing and attempting to substantiate my own opinions, when they differ from his, on a few of the drawings in question. In each separate heading I have placed first the name that the drawing bears in Berlin, followed by the new attribution suggested in Mr. Berenson's catalogue.

#### NO. 1—LUCA SIGNORELLI

Head of an Elderly Man. 15½ by 23½ cmm.<sup>2</sup>  
Berenson: Piero di Cosimo.

Mr. Berenson attributes this drawing, as well as the splendid study of a head in the Uffizi (No. 1850

<sup>1</sup> Translated by A. M. Hind.

<sup>2</sup> Plate I, page 235.

in his catalogue), both of which have hitherto borne uncontested the title of Signorelli, to Piero di Cosimo.

As the drawings in question are masterpieces hitherto universally regarded as exhibiting in the fullest degree the qualities of the artist whose name they bear, such changes in attribution are of dangerous significance to the professors of art criticism. We have, in fact, in these heads the characteristic treatment of form and modelling of the great Cortonese painter, with all its vitality, spontaneity, and freshness. Both drawings are executed in the master's accustomed technique, and a careful comparison with his pictures and frescoes will only serve to corroborate the title.

#### NO. 2—FILIPPINO LIPPI, I

Study for the head of the Virgin in the large Madonna with four Saints (of 1485) in the Uffizi. 18¾ by 22½ cmm.<sup>3</sup>

Berenson: R. del Garbo.

Mr. Berenson believes this study to be a copy by Garbo after the head of the Virgin in the

<sup>3</sup> Plate I, page 235.



NO. 1



NO. 2









No. 5



No. 6



No. 3



No. 4

## *Florentine Drawings in the Berlin Print Room*

picture mentioned above, which he applied to his own use in the Munich Pietà—a somewhat far-fetched theory, I think. Comparing the Berlin head with one by Filippino in the Uffizi (B. plate 54), it is difficult to doubt but that both are by the same hand. The contours possess decision and character, and display the essential touch and feeling of the quattrocento. The white lines of shading emphasize the modelling with the strictest precision; the manner and the medium are the same in both. But place the Berlin drawing by the side of two by Garbo reproduced by Mr. Berenson (plates 60 and 61). I find, in the latter, contours far less distinct and decisive, while the shading is in a quite pictorial manner, and by no means in the same strict accord with the form and modelling. The Garbo types for the head of the Madonna, as seen in plate 61 (Berenson), in the Berlin Tondo, and in the Munich Pietà, are completely different from Filippino's. The small mouth and the full lips of the Berlin study, which Mr. Berenson misses in the Filippino Madonna of 1485, recur in his Madonna in the Adoration of 1496 (Uffizi) and in the beautiful Madonna with two Saints in the National Gallery (No. 293). The drawing corresponds, in fact, most closely with the latter, particularly in the arrangement of the hair and the head-dress, though certainly the London Madonna wears a somewhat older and sadder expression.

### NO. 3—FILIPPINO LIPPI, II

Head of a Youth. 12 by 18½ cmm.<sup>4</sup>

Berenson: Amico di Sandro (plate 52).

This drawing undoubtedly possesses much of the peculiar charm of Mr. Berenson's Amico; still I cannot but hold by the old attribution to Filippino. The special characteristics that Amico exhibits in his representation of youth—the close locks of curly hair fitting, not unlike a wig, well on to the forehead and falling behind below the neck: the large mouth with drooping corners—are not, as far as I can see, to be found in the present drawing. I might suggest comparison with the youthful figures in Amico's Adoration of the Magi in the National Gallery (No. 1,124).

I might add much with regard to Mr. Berenson's list of Amico drawings, but it would here be out of place. Suffice it to say, that of the drawings he reproduces I regard the Head of Woman (plate 49) as a forgery, and the Tobias with the Angel (plate 50), (which Mr. Berenson calls 'perhaps the finest, certainly the most interesting drawing' of Amico) as a copy or Ricordo; it is certainly no original study.

### NO. 4—DOMENICO GHIRLANDAIO.

Among the anonymous drawings in the Berlin Print Room, Mr. Berenson discovered a drawing

of Domenico (16 by 13 cmm.)<sup>5</sup> which he describes (No. 864 of his catalogue) as one of the most characteristic sketches of the master. For all that, it is no Domenico, but the work of some unknown Bolognese artist; and four other drawings by the same hand were and are placed along with it. More recently ten further drawings by the same artist have passed from my collection into the Print Room. Were all these by Domenico, then Berlin would be the richest place in the whole world for Ghirlandaio drawings.

Forty to fifty drawings, produced no doubt at various periods in his career, but all to be attributed to our Anonimo, were formerly in the collection of Signor Carlo Prayer in Milan. Many of these were in the Milan exhibition of old master drawings in 1880, and not long after came into dealers' hands. Their real author manifestly betrays the influence of Costa and Francia. This treatment of drapery, these long lean figures, these faces and extremities have nothing to do with Ghirlandaio.

I cannot consider as convincing the lengthy consideration that Mr. Berenson hinges on to the authentic Ghirlandaio of the Print Room, a study of drapery, which I myself discovered many years ago in a bundle of papers. The attribution to Ghirlandaio of the portrait studies in the British Museum and Windsor (reproduced on plates 67 and 68) is also unhappy, but lack of space forbids me to do more than make the mere reference.

### NOS. 5 AND 6—ANDREA DEL VERROCCHIO

Two Heads of Angels. 16 by 18 cmm.<sup>5</sup>

Berenson: School of Verrocchio.

Mr. Berenson's treatment of these drawings on pages 37 and 38 of his work appears to me to lack clearness and consistency. He unreservedly grants that they stand in the closest relationship to the Madonna with Two Angels in the National Gallery (No. 276), which most modern critics (and Mr. Berenson among them) assume to have been produced under the immediate inspiration and with the help of Verrocchio. Mr. Berenson writes in effect: 'Allowing for the wide differences inevitably rising between a slight sketch in crayon and elaborate execution in oils, the angels in the picture and the drawings are identical. But the picture is of so much better quality and shows such an advance also in expression, that we may safely conclude the crayon heads to have been done considerably earlier, when the painter in question had not attained to his full powers.' What part, then, had Verrocchio, and what the assistant, in the execution of the London picture? Why is the assistant to be the author of the studies, and why not Verrocchio? Whom indeed but Verrocchio have we to thank for the greater

<sup>4</sup> Plate II, page 238.

<sup>5</sup> Plate II, page 238.

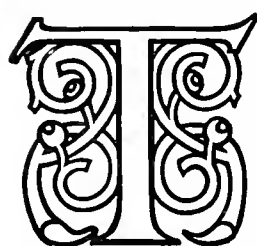
## Florentine Drawings in the Berlin Print Room

excellence in quality, the progress in expression, and the types used in the picture? Else, what reason would there have been for Verrocchio's name having been suggested in the first instance?

What the assistant could do without the master's aid, we can see in the picture of Tobit which hangs next to the Madonna in the National Gallery. 'Leave quality out of consideration,' Mr. Berenson remarks, comparing the two pictures, 'and they are almost identical.' The Berlin drawings cannot in fine be by the hand of an anonymous assistant; they are worthy, both in quality and originality, to be considered as genuine studies of the master, made doubly interesting through their connexion with the London picture. In spite of their slightness, they manifest just that youthful grace which Verrocchio reveals in his works in bronze, the Boy with the Fish and the David.

ADOLF VON BECKERATH.

### AN UNCATALOGUED MINIATURE BY FRANÇOIS CLOUET



THE two miniatures here, for the first time, presented<sup>6</sup> are among the finest in the mixed but yet very interesting group of such works included in the Wallace collection. They have hitherto been catalogued—quite correctly—as 'French School about the Middle of the Sixteenth Century.' Since the memorable exhibition of the 'Primitifs Français,' held in Paris in the spring of this year, it has become possible to catalogue them more accurately still, and to ascribe one of them—as I hold, with some approach to certainty—to the most accomplished French master of the moment to which they belong—to François Clouet himself. In venturing within the boundaries of this debateable ground, where so much remains vague and undetermined, even after the great exhibition just now referred to—this region, even now imperfectly illuminated, where doughty champions on the other side of the water are exchanging if not hard knocks, at any rate hard words which are a good, or rather a bad, equivalent for them—I take my stand on the one oil painting by the finest portraitist of the Valois and their time, which no man has yet ventured to question. I refer, of course, to the Élisabeth d'Autriche of the Louvre. And with this I would group the great series of seven drawings in sanguine and coloured chalks belonging to the Bibliothèque Nationale, and exhibited at the 'Primitifs Français' under the number 195. Of these M. Bouchot, not without solid reason, says in the

catalogue of that exhibition: 'These portraits, which are of very fine quality, were bequeathed by Clouet to his nephew Benjamin Foulon, a mediocre painter, who wrote the descriptions of the portraits in pencil in the margin. They are the rarest and most precious works of the French school of the sixteenth century. The portrait of Mary Stuart served as the foundation of the miniature now at Windsor.' Another and not less characteristic François Clouet must be—or must have been, since at the present moment we cannot point to the original—the famous *Deuil Blanc*, or portrait of Mary Stuart, in royal mourning of white, worn for her deceased spouse, the boy Francis II. The most famous example of this portrait is in the Royal collection at Windsor Castle; but even that panel can hardly be put forth as an original François Clouet. Other contemporary repetitions are in the Wallace collection, and in that of Mrs. Alfred Morrison. Yet another was sent to the Düsseldorf exhibition of this year from one of the palaces of the Grand Duke of Hesse-Darmstadt. The excellent replica of the Wallace collection, though it has not the vitality of an original, proves that this must have been one of the subtlest in characterization and altogether one of the most remarkable portraits by François Clouet—or Jannet, as he signs himself on the large full-length portrait of Charles IX in the Imperial gallery of Vienna.

On the other hand there can be no doubt about the originality of the drawing in the Bibliothèque Nationale, which must have been the foundation of all these portraits. It shows just that exquisite finesse, that subdued yet penetrating individuality, of which something almost always evaporates in the painted portraits.

The exquisite little Dauphin François, son of François I, of the Antwerp gallery, which the catalogue of the Primitifs Français (No. 158) assigns, with a query, to Corneille de Lyon, is by M. Dimier and M. Durand-Gréville, on what appear to me to be solid grounds, assigned to Jean Clouet,<sup>7</sup> father of François. It shows already that rare power of perfectly modelling the human face in full light, with only the slightest and most delicate shadows, which surely in this full measure belongs to the Clouets, and to them alone among the painters of this school. But to return, after this somewhat long but necessary digression, to the Hertford House miniatures.

The reproductions which accompany this notice<sup>8</sup> render any detailed description unnecessary. They are painted in oils on paper and varnished. On the back of the two pictures are written with a pen on a coarse brownish leather, which is now in a somewhat dilapidated condition, the following in-

<sup>7</sup> See THE BURLINGTON MAGAZINE, No. XX, pp. 144 and 145 (plate).

<sup>8</sup> Plate III, page 241.

<sup>6</sup> Plate III, page 241.



JEAN DE THOU (?) MINIATURE IN OILS BY AN UNKNOWN PAINTER AFTER THE DRAWING BY FRANÇOIS CLOUET IN THE NATIONAL LIBRARY OF FRANCE



RENEE BAILLET (?) : MINIATURE IN OILS BY FRANÇOIS CLOUET



## *An Uncatalogued Miniature by François Clouet*

scriptions:—On the portrait of the man, 'Jean de Thou, seigneur de Bonneuil, fils aîné du premier président de Thou'; on that of the woman, 'Renée Baillet (? the paper is injured in this place), dame de Cloux, dame de Jean de Thou, seigneur de Bonneuil.' Now this handwriting—the same in both cases—though it is undoubtedly old, can hardly be contemporary with the miniatures, that is to say of about the year 1570. I take it to be of the earlier half of the seventeenth century, and in this opinion I am supported by a much higher authority in such matters, Mr. G. F. Warner, Assistant Keeper of Manuscripts in the British Museum. He holds that the handwriting, being by comparison with the caligraphy of the sixteenth century easy and untrammelled, is at least fifty years later than the likenesses which it describes.

Even assuming this to be the case, there is a strong presumption in favour of the accuracy of the descriptions, which may very possibly have been added in making an inventory of effects after the death of the one or the other of the personages represented. Indeed these descriptions are not such as in the ordinary course it would be necessary to write in ink on the backs of miniatures during the lifetime of the sitters.

Now comes, however, a point of great interest, but one which creates a difficulty as regards the identification of the male portrait. This is absolutely identical, as regards the design—even to the silk trimmings on the doublet of black velvet—with the drawing No. 3 in the great series by François Clouet belonging to the Bibliothèque Nationale,<sup>9</sup> and designated in the 'Primitifs Français' by the collection number 195. This portrait is, however, described in the catalogue, and presumably on the drawing itself, as 'Albert de Gondi, duc de Retz (1570),' No. 4 in the same series being described as 'Claude Catherine de Clermont, duchesse de Retz (1570).' Moreover the companion of the Albert de Gondi, alias Jean de Thou, in the series of drawings of the Bibliothèque is not the dame presented in the miniature of the Wallace collection; and, indeed, if my memory serves me—for I have not at the moment the reproduction in my possession—she bears no manner of resemblance to that high-born lady. This question of the identification of the personage I cannot at present carry any further, but must hand over to the experts who have daily access to the great series of French portraits of this period, in the Louvre, at Chantilly, and elsewhere. Perhaps in one of the great collections there may still exist the portrait in chalks which no doubt served as the foundation for the Renée Baillet, dame de Cloux, dame de Jean de Thou, much as the famous drawing *La reine Marie Stuart*, No. 1 in the group of François Clouet portraits in the

Bibliothèque, served as the foundation for the Windsor miniature. And the inscription on such a drawing as this might settle the question in all its bearings.

The Hertford House miniatures are beyond question a pair, although, as will presently be seen, they are not exactly of the same date, or, indeed, from the same hand. The identity of size, of general treatment, of the painted framework, and, above all, the identity of the curious background of turquoise partly over-shadowed by cloud, leaves no reasonable doubt on this point. Assurance is made doubly sure by the identity of the handwriting in the descriptions on the backs of the miniatures. Are the two drawings Albert de Gondi and Claude Catherine de Clermont, Nos. 3 and 4 in the François Clouet series of the Bibliothèque, as obviously and indissolubly connected together? The Jean de Thou of the Wallace collection, though it is adapted—nay, so far as the design goes, literally copied—from the François Clouet drawing, is not from his hand. It is an excellent, solid, downright piece of work, firmly drawn and painted, well wrought out in every particular. One would be inclined to characterize it as admirable were it not paired with the Renée Baillet, to which our attention will be presently turned. This miniature of the man, not being by François Clouet, and his drawing which served as the foundation for it having been bequeathed by him to his nephew Benjamin Foulon in or about 1572, there is a certain likelihood—I do not put it higher than this—that the latter may have painted the miniature somewhere about that year, or a very little later. Should this turn out to be the case he would hardly deserve the description of 'peintre médiocre' given to him by M. Bouchot, seeing that the little painting of the Wallace collection is good and sufficient—estimable, in fact—though in no sense great.

All the same we become unjust to him at once when we turn from Jean de Thou to his spouse, the 'Renée Baillet, dame de Cloux' of the inscription. For here is, unless I am utterly mistaken, François Clouet in one of the most delicate and exquisite examples of his rare talent. The wonderful modelling of the face in a full even light, with only the lightest and faintest shadows, this modelling as strong as it is subtle, this incomparable softness, strength and significance of the contours, surely speak for him in the fullest maturity of his style. It should be compared with the Élisabeth d'Autriche of the Louvre (No. 198 in the 'Primitifs Français') and with the drawing from that masterpiece of François Clouet's in the Bibliothèque Nationale (No. 199 in the same exhibition), these likenesses having been done at the end of Clouet's career—about 1570. A similarity approaching identity in the treatment of the eyes and the general modelling of the face will at once be observed. In both, too, the dark

<sup>9</sup> Reproduced on Plate IV, page 245



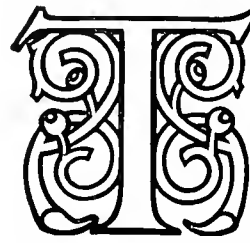
## *An Uncatalogued Miniature by François Clouet*

hair raised from the brow is treated with the same rare refinement and skill, the soft bright lights which glance here and there on its surfaces being very characteristic of the master in both cases. No hand is unfortunately visible in the Hertford House miniature for comparison with the hand of the queen, so lovely in its shell-like delicacy. But the small close-fitting ruff, and the jewels, though different in design, may be paralleled the one with the other. Amusingly similar is the treatment in the larger and the smaller portrait of the *bouillons*, of filmy lawn, resembling bubbles—or more nearly still blisters—which, set in a continuous network, cover the bosom and convert the low dress into a high one. Very great, too, is the similarity of general conception and treatment between the Renée Baillet, dame de Cloux and the youthful Mary Stuart, not less in the earlier drawing of the Bibliothèque Nationale than in the *Deuil Blanc*, though these portraits must have been done in the years 1560 and 1561 respectively, that is some eight or ten years earlier than the Hertford House example. Note the same singular reticence, firmness, and wondrous subtlety in the modelling and characterization, the same vitality asserting itself under the rigid, impassive aspect and the formal bearing which are one of the most distinctive characteristics of the school.

Only, in our Renée Baillet of the Wallace collection we have no attractive mystery to decipher, but are merely called upon to interpret a certain sourness of aspect, an air of suppressed irritation and suspicion that makes of the lady a not very fitting companion for the bright, handsome, ruddy-haired gentleman, her spouse, as he is here portrayed. In life the man may have been the more interesting. As they appear before us, side by side—'peints sur le vif,' as Jannet would have put it—it is the not very well-favoured dame who carries all before her, extinguishing for the moment all interest in her more amiable spouse. For the miniature which portrays her is a veritable masterpiece of the class and the period to which it belongs, and, as I hold, that rarest thing, an original from the hand of François Clouet himself. The parallel between this treasure of the Wallace collection and the universally celebrated miniature of Mary Stuart in the Royal collection at Windsor Castle is perhaps less striking than that which has just been established with the portrait and the drawings in the state collections of France. But then I must own that the Renée Baillet, dame de Cloux (if that be, indeed, her name), appears to me even more convincingly François Clouet's very own than her more famous sister the Mary Stuart of Windsor, based on the indubitably authentic Mary Stuart of the Bibliothèque Nationale, and very generally accepted as an original from the master's hand.

CLAUDE PHILLIPS.

### PAINTINGS BY JOHN VAN EYCK AND ALBERT DÜRER FORMERLY IN THE ARUNDEL COLLECTION



THOMAS HOWARD, second earl of Arundel, born in 1586, son of Philip, earl of Arundel, and Lady Anne Dacre, is well known as one of our early collectors of sculpture, paintings, and works of art of every description. The chief of these were purchased by or presented to him during his travels abroad in 1609 and following years. He had agents on the look out for desirable works of art all over the continent, such as Daniel Mytens at the Hague and Hollar at Prague, both of whom settled in England by his invitation; S. Noveliers at Brussels, Leermans at Antwerp, a Mr. Hopton at Madrid, and others in France and Italy. In 1636 he was sent by King Charles I on an embassy to the emperor, and on his way to and from Vienna he had an opportunity of seeing and acquiring many works of art. William Crowne, a gentleman who travelled in his suite, has left us a memoir entitled 'A true relation of all the remarkable places and passages observed in the travels of the right honourable Thomas lord Howard Earle of Arundell and Surrey,' etc., which was printed in London in 1637. From this we learn that the earl and his suite started from London on April 7, 1636, and arrived back on December 28 following. He was at Nuremberg in November, and on the 11th of that month was received by the lords of the city, who presented him with 'two pictures of Albert Dürer and his father done by him.'<sup>10</sup> The next day they took him to Dürer's house, in which was 'the Picture of his grandfather, who had neyther nose nor chin, as the picture demonstrateth.'<sup>11</sup> At Wirtzburg the earl was visited by the bishop,<sup>12</sup> who 'presented him with the picture of Our Ladie, done by Albertus Durerus, being one of his best pieces.'<sup>13</sup> At Coblentz Monsieur Salade in the castle 'sent his Excellence a very faire ancient Picture.'<sup>14</sup> At Düsseldorf the duke of Neuburg<sup>15</sup> gave him 'five Pictures.'<sup>16</sup>

The earl died at Padua on October 4, 1646; a number of his paintings were sold by auction

<sup>10</sup> Page 56. These two portraits were not presented as gifts to Lord Arundel, but handed to him with a letter for presentation to Charles I. A draft of the letter preserved in the municipal archives at Nuremberg has been recently published. See a communication by Mr. C. Dodgson in *THE BURLINGTON MAGAZINE*, Vol. V, page 570 (September, 1904).

<sup>11</sup> Page 56.

<sup>12</sup> Francis von Hatzfeld and Gleichen, who governed the see from 1631 to 1642.

<sup>13</sup> Page 57. Lord Arundel had previously acquired other pictures by Dürer; Mytens having bought for him in February, 1637, at Amsterdam, a Madonna about a foot high for 150 guilders, and a dead man in water-colours for 120 guilders.

<sup>14</sup> Page 62.

<sup>15</sup> Wolfgang William, palatine of Neuburg from 1614 to 1653.

<sup>16</sup> Page 64.



2015  
 PORTRAIT BY JOHN VAN EYCK (21 OCTOBER 1433), FORMERLY IN THE ARUNDEL COLLECTION, NOW IN THE NATIONAL GALLERY



PORTRAIT IN COLOURED CHALKS BY FRANÇOIS CLOUET IN THE NATIONAL LIBRARY OF FRANCE. THERE DESCRIBED AS 'ALBERT DE GONDI, DUC DE RETZ.' (*Facsimile graph by Saunders*)

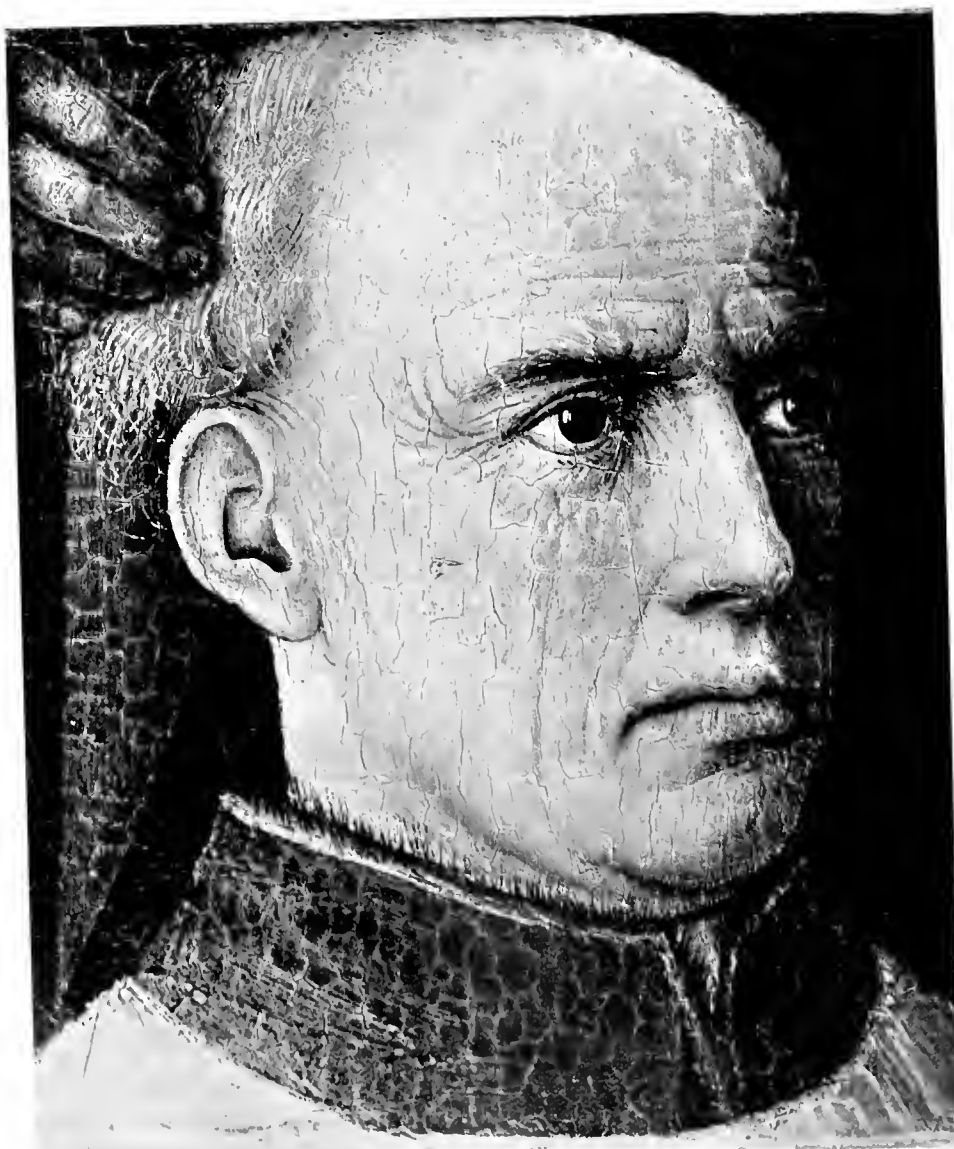






Vera Effigies S<sup>ti</sup> Thomae Archi-Episcopi  
Cantuariensis et Martyris  
*Wenceslaus Hollar fecit. Sculpsit J. W. Smith del. et sculpsit.*

ETCHING BY W. HOLLAR



PORTRAIT OF A DONOR, FORMERLY IN THE ARUNDEL COLLECTION, NOW IN THE POSSESSION OF  
MR. H. C. HOWARD, OF GREYSTOKE

## John van Eyck and Dürer in the Arundel Collection

at Amsterdam on September 26, 1684: a large portion of his collections was inherited by his great grandson William, Viscount Stafford, who died at Paris on April 27, 1719. This portion was dispersed at two sales: the first at Tart Hall (now Stafford House) in 1720; the other at the Two Golden Balls in Great Hart Street, Covent Garden, on April 21, 1724. At the latter there were no paintings. Those dispersed at the Tart Hall sale fetched £812 17s. 3d. Another portion of the paintings and drawings collected by the earl went to another grandson, Henry, sixth duke of Norfolk, whose son Henry, seventh duke (1684-1701), sold them.

Among the earl's pictures were three attributed to John van Eyck. The first of these is the Enthronement of St. Thomas of Canterbury, which was acquired by the duke's steward, Mr. Fox, who sold it to a Mr. Sykes, from whom the Duke of Devonshire purchased it in 1722. I have dealt with this picture in Vol. I, page 48, of this magazine.

The second is the bust portrait of a man<sup>17</sup> which came later into the possession of Viscount Middleton of Peper-Harow, after whose death in November, 1848, it was purchased by Mr. H. Farrer, of Bond Street, who sold it to the National Gallery in 1851.<sup>18</sup> This is all but universally looked on as one of the finest of John van Eyck's portraits.<sup>19</sup> It apparently represents a well-to-do merchant of about sixty-five years of age, his face, seen in three-quarters, turned to the right. He has a bright expression and the appearance of a man not easily over-reached or to be taken by surprise. He wears a long red kerchief wound round and round his head, a dark dress, the fur collar of which just covers the lower part of his face but lets a little bit of fine linen be seen at the throat. The head is delicately modelled; the left cheek in shadow, the veins and wrinkles of the forehead, the pleats of the eyelids and over the top of the nose, are rendered with marvellous finish and truth. The frame bears the inscription in capital letters: JOHANNES DE EYCK ME FECIT ANNO M<sup>o</sup> CCC<sup>o</sup> 33<sup>o</sup> 21 OCTOBIS, and the proud device he so often added: ALS ICH CAN.

The third painting,<sup>20</sup> unfortunately only a fragment of a large altarpiece, eventually came into the possession of Lord Henry Thomas Howard Molyneux Howard, brother of Bernard Edward, twelfth Duke of Norfolk, and has remained until now in the possession of his descendants at Greystoke Castle, Penrith; we are indebted to the kindness of Lady Mabel Howard for the photograph here reproduced.<sup>21</sup> The picture, probably part of the dexter shutter of a triptych, represents the donor, a canon, in a blue fur-lined cassock and plaited lawn surplice, kneeling, and protected by

his patron saint, probably one of the apostles, whose hand rests on the donor's head; only the hand of the saint and part of his purple mantle, lined with green, are seen. The donor has hazel eyes and grey hair; his face is admirably modelled, and the pleats of the flesh are marked by fine strokes; the colouring is brilliant and harmonious, and the entire fragment in excellent preservation. W. Hollar copied the figure of the donor when in Lord Arundel's possession, reversing his position, omitting the patron saint's hand, adding hands to the donor and representing the head as cleft by a sword, and then publishing the print as a true likeness of Saint Thomas of Canterbury!! We reproduce this etching<sup>22</sup> from a fine impression in the British Museum, and venture to express the hope that if the painting ever leaves its present home, it may find a permanent resting place in the National Gallery.

DR. J. SIX, in a recent number of the *Gazette des Beaux Arts*,<sup>23</sup> drew attention to certain details repainted in the Adoration of the Lamb, from which he inferred that Hubert van Eyck had been commissioned to paint this picture, not as generally supposed by Jodoc Vydt, but by William of Bavaria, count of Holland, and that after his death on May 31, 1417, the unfinished work was purchased by Vydt, who had it completed at his expense. It has always struck me as strange that the church in the centre of the background—the only one which faithfully represents any known building—is the cathedral of Utrecht, with which Ghent had no connexion, but as the country of Holland was in the diocese of Utrecht, I think the position occupied in the picture by the cathedral confirms Dr. Six's deduction as to the origin of the picture. Moreover, if the altar-piece had been originally ordered by Vydt, that fact would doubtless have been recorded in the inscription on the frame.

In 1427 John van Eyck was sent by the duke of Burgundy on 'certains voyages secrez,' we know not whither, but as shortly after he was sent to Portugal to paint the portrait of the Infanta, it was probably on a similar mission. An entry in the archives of Tournay lets us know that the embassy passed through that city, and that John was presented with the wine of honour by the magistrates on October 18.<sup>24</sup>

Another little item not without interest is mentioned in the Directory of the sister sacristan of the convent of Saint Agnes, in which John's daughter Livina took the veil. Among the vestments in the care of the sacristan is noted 'a blue damask chasuble given by sister Livina's father.'<sup>25</sup>

W. H. JAMES WEALE.

<sup>17</sup> Reproduced, Plate IV, page 245.

<sup>18</sup> Catalogue, No. 222. Oak, H. 26 c., B. 19 c.

<sup>19</sup> Dr. Voll is, as far as I know, the only critic who looks on it as apocryphal and of much later date; 'Die Werke des Jan van Eyck,' Strassburg, 1900, pp. 8 and 91-97.

<sup>20</sup> Oak, H. 22½ c., B. 20 c.

<sup>21</sup> Plate V, page 248.

<sup>22</sup> Plate V, page 248. <sup>23</sup> Vol. xxxi, 171-187. Paris, 1904.

<sup>24</sup> Kindly communicated by M. Maurice Houtart, of Tournay.

<sup>25</sup> Directorium of the sacristan, MS. of the second half of the fifteenth century in the Royal Library at Brussels.

## BIBLIOGRAPHY

### PAINTING

ROMNEY. A Biographical and Critical Essay.  
With a Catalogue Raisonné of His Works.  
By Humphry Ward and W. Roberts. 2 vols.  
Agnew. £8 8s. net.

THE country has for some years been looking forward with interest to the publication of this book. It was a matter of common knowledge that Mr. Humphry Ward had purchased the diaries and papers of Romney, and in the meanwhile people were content to put up with several bad books on the painter, and to under-estimate the value of the one clever one, in the confidence that the standard work on the subject would soon see the light. During this period of expectation the value of Romney's painting has risen by leaps and bounds, and the third of the great English portrait painters of the eighteenth century may now fairly be said to stand on an equal footing with Reynolds and Gainsborough, from the commercial point of view.

This long delay, then, while augmenting Romney's market price, and therewith his public reputation, has perhaps led us to expect more from Mr. Ward than any writer who did not devote a whole lifetime to the subject could possibly give. To some such cause we must attribute the slight feeling of disappointment with which we lay down this interesting essay on Romney and his art. Mr. Ward was free to work on a large canvas and to make his statement as complete as he chose; it is therefore impossible not to regret that his many-sided activities have apparently prevented him from so doing. As far as Romney's life and character are concerned he could, it is true, not add much, except on points such as the painter's relations with Lady Hamilton, to the brilliant study by Sir Herbert Maxwell issued about a year ago.

On the other hand, we have as yet no definite account of the development of Romney's painting, and here we cannot help feeling that Mr. Ward has lost an opportunity. He has a reputation for practical knowledge, yet neither in his text nor in the choice and arrangement of his illustrations does he quite succeed in setting before us a clear picture of the characteristics of Romney's art in its various stages. We have a series of charming portraits of ladies, many of them little known, but they almost all belong to the time when the painter's manner was completely formed. We have interesting fragments here and there in his essay bearing on the widening of the painter's ideas, but no straightforward and organized summary of the changes he made in his practice as his experience grew.

A few pictures of Romney's Kendal period are mentioned, but no serious attempt seems to have been made to illustrate or explain the characteristics of the painter's work when under the influence of his first master, or to trace and examine

with the help of the existing local histories the pictures still in North Lancashire and Westmorland which have come down from the old Kendal families. This is the more to be regretted because the painter's first manner differed, as widely as Hudson differs from Lely, from that which is generally recognized as belonging to the earlier years of his life in London. Even these years are not illustrated in a wholly satisfactory way, either in the text or in the catalogue.

The real and lasting value of the book thus depends upon the completeness with which it treats the painter's mature period, the period most fully covered by the diaries and the papers in Mr. Ward's possession. Here we have but few faults to find. Romney's attempts at the grand style might have been better illustrated, and the selection of male portraits does but scant justice to Romney's very considerable power and force as a painter of men—a power and force which we are sometimes apt to under-estimate or to forget. All else is good.

The catalogue deserves a word of more than ordinary praise. As we have indicated, it is not by any means complete, but the methodical use of the diaries, coupled with extraordinary diligence, make it a document of the greatest value to all who are interested in Romney. Every careful student of English painting will probably be able to note omissions, but anyone who has himself attempted a task of the kind will know that incompleteness in some degree is inevitable, and that the amount of research which this portion of the book summarizes is so wide, and on the whole so accurate, as to be above petty criticism. The fairly numerous forgeries and copies of Romney might have been briefly dealt with, and an index of the present owners of the pictures mentioned should have been added to make reference easier. With these exceptions the makers of this magnificent book deserve to be heartily congratulated, and we mention its weak points in the hope that what is already the standard work on Romney may some day become the perfect one. C. J. H.

THE NATIONAL GALLERY. By Gustave Geffroy.  
With an introduction by Sir Walter Armstrong.  
F. Warne & Co. 21s. net.

FRENCH writers upon art seem to have an inborn enthusiasm for their subject, which enables them to review it with a picturesque breadth of mind even where their actual knowledge is far from profound. A German in similar circumstances might lapse into polysyllabic platitude, an Englishman might crib from other authorities, only a Frenchman seems to have the knack of talking sense even when he lacks science. This study of the English National Gallery by M. Gustave Geffroy is content with the official attributions, it makes no discoveries and no comparisons, it says nothing new and nothing profound, it is by no means free

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from mistakes, and yet it may fairly be described as a good popular book.

Coming to details, an index was certainly needed. The omission of all mention of Cotman and James Ward in a study of the English School which finds space to discuss George Stubbs at some length, shows a certain lack of proportion. Lack of method, too, is noticeable in the author's treatment of men like Rembrandt and Velasquez, who are represented by numerous works of very different styles and dates. A little of the spirit of the French original is lost in the translation, and some misprints are added thereby; but the wide sympathy and intelligence of the writing remain unchanged. Even Sir Walter Armstrong's politic introduction does not, however, compensate us for the omission of M. Geffroy's charming French preface, in which the National Gallery and the English School were discovered with delightful freshness.

In addition to a host of small engravings in the text, the volume is illustrated with numerous full-page plates, most of them excellent, although Turner and Constable have suffered considerably in the process of reproduction.

GEORGE MORLAND. By George C. Williamson, Litt.D. George Bell & Sons. 25s. net.

THE work before us resembles nothing so much as the phantom vessel in one of Edgar Poe's fantastic stories, by nature a mere caravel, but afterwards swollen to the size of a battleship of many thousand tons. This large life of George Morland is in reality only a little book on art of the kind made familiar by Messrs. Methuen, with its type, paper, and illustrations all inflated to the size of a quarto volume. The account of Morland's life is thoroughly readable, the criticisms on his painting are just, there is a useful list of the prints engraved after him, and there are catalogues of his pictures. Yet in a book on such an elaborate scale as this, we have a right to expect rather more. No attempt is made to trace systematically the development of Morland's art, to indicate the masters from whom he learnt his craft (for all that the book tells us Morland might never have seen or imitated the work of Richard Wilson), to trace his progress year by year, or to separate genuine pictures from the innumerable forgeries which are everywhere sold under Morland's name. The catalogue of paintings does not pretend to include everything, yet it might at least have been accurate in the case of works in the National Gallery. The picture of Rabbiting (No. 1,497) hung on the line at Trafalgar Square from the time of its acquisition till quite recently. It bears in large and distinct letters the inscription 'G. Morland, 1792.' It is described in the catalogue as unsigned and undated. Thus while we recognize that Dr. Williamson's book is readable and handsomely produced, we cannot regard it as complete.

LE MAÎTRE DE FLÉMALLE ET QUATRE PORTRAITS LILLOIS. By Emile Gavelle. 12 pp. Lille, 1904.

THIS tract, brief as it is, lays before the public a fact the existence of which I have for some time suspected, and which should lead museum authorities and critics to be far more cautious than they are in assigning pictures to particular painters. It has for more than twenty years been known that two panel portraits in the Brussels Gallery (Nos. 73 and 74) are painted over two escutcheons. These escutcheons are charged with the armorial bearings of the families of Barrat and Cambry, as can be clearly seen when the panels are placed with the light falling on them obliquely. The frames bear the inscription: A° 1425. LES ARMES DE JEHAN BARRAT, and A° 1426. LES ARMES DE JEHANNE CAMBRY, and the legend: BIEN FAIRE DAIN'T, probably the motto of Bartholomew à la Truye, master of the ducal Chambers of Accounts at Lille and Brussels. The portraits, as is proved by the armorial escutcheons in the upper corners, are those of la Truye, who died at the Hague in 1446, and his wife, Mary de Pacy, who died in 1452. The costumes they wear have been correctly assigned to c. 1440. In 1898 M. H. von Tschudi assigned the portraits to the so-called master of Flémalle;<sup>1</sup> this attribution was accepted by Mr. Wauters,<sup>2</sup> also by Mr. Hulin.<sup>3</sup>

In the Bourgeois collection at Cologne (No. 33) were two portraits sold on October 28. These portraits, which bear on their original frames the legend: JEHAN BARRAT and JEHENNE CAMBRY SA FEMME, were attributed by Dr. Scheibler to the French school of the fifteenth century, although the costumes are evidently posterior to 1525. M. Gavelle cites evidence to show that the persons they represent were married in 1529, and that consequently the portraits painted over their arms are posterior to that date. As Barrat and his wife died in 1575-6, I suspect that the second and third figures have been tampered with by some one, just as that on the panel by Peter Cristus at Frankfurt, and with the same mischievous result.

M. Gavelle's conclusion that the portraits in the Brussels Gallery are the work of a skilful copyist is no doubt correct. In the second part of his tract he suggests that this copyist was probably Antony de Succa, an Antwerp painter, who was admitted as free master into the guild of St. Luke in 1598, and many of whose drawings of paintings and sculptured monuments are preserved in the libraries of Arras and Brussels.<sup>4</sup> In 1600 the archdukes Albert and Isabella commissioned him to seek out and make faithful drawings of

<sup>1</sup> *Jahrbuch der königlich preussischen Kunstsammlungen*, xix, 100-103, Berlin, 1898.

<sup>2</sup> 'Catalogue du Musée de Bruxelles,' 1900, p. 182.

<sup>3</sup> 'Catalogue critique de l'Exposition de tableaux anciens à Bruges,' Gand, 1902, p. xli.

<sup>4</sup> Among these drawings are the portraits of Baldwin de Lannoy after John van Eyck, reproduced in this magazine, vol. V, p. 409, and those of the painters Roger De la Pasture, Gerard David, and John Bellegambe.



## Bibliography

monuments, tombs, statues, stained glass, seals, and armorial bearings of former sovereigns of the Low Countries, kings, dukes or counts, and their families. Succa died in 1620. The Brussels portraits are undoubtedly copies executed after 1575, possibly by Succa.

M. Gavelle, struck by certain features in the Adoration of the Shepherds in the Museum of Dijon (32 of the exhibition of early pictures at Paris), points out that in this picture not only is the light not uniform, but it is evidently that cast by a setting sun in the winter, as already remarked by Dr. von Tschudi;<sup>5</sup> also that certain accessories of the ship seen in the background appear to be long posterior to the fifteenth century. As regards the first point, it should be remarked that not only the painting of the Three Marys at the Sepulchre, belonging to Sir Frederick Cook, but also the Turin miniatures, the date of which is indisputable, show landscapes lighted by a setting sun. As to the alleged comparatively modern features of the ship, I do not feel competent to give an opinion; it is a point for experts to deal with. But it is to my mind quite clear that the paintings attributed to the master of Flémalle are the works of three, if not four, painters, and I am inclined to look on the Dijon picture as being by Daniel Daret.

W. H. JAMES WEALE.

### ENGRAVING

THE ETCHINGS OF REMBRANDT. By P. G. Hamerton. With 50 photogravure plates and a catalogue by Campbell Dodgson. London: Seeley and Co. 2 guineas net.

MR. COLVIN'S admirable catalogue of the exhibition of Rembrandt's drawings and etchings at the British Museum in 1899 enabled the student of Rembrandt to obtain the clearest and sanest summary of modern criticism upon Rembrandt's prints for the sum of twopence. In the volume before us Mr. Dodgson has wisely taken that catalogue for his model, and completed it by the addition of the plates not represented in the British Museum. Its practical use might have been increased had the entries been accompanied by short descriptions and measurements, which would have saved students the trouble of referring to Bartsch, but the catalogue in other respects could hardly be better.

The reproductions are prefaced by Mr. Hamerton's well-known essay, which originally appeared as a *Portfolio* monograph. The author's wide sympathy enabled him in his day to do good service to the art of etching, though one cannot help feeling that he recognized Rembrandt's genius in its obvious manifestations more readily than when it passes into the region where it is alone and unique.

<sup>5</sup> *Jahrbuch der königlichen preussischen Kunstsammlungen*, xix, p. 90, Berlin, 1898.

The selection of the plates is evidently intended to cover the whole career of Rembrandt as an etcher, and for this reason we may excuse the insertion of a few which do not represent the master at his best. The reproductions are exceedingly good in general effect, though the quality of the line-work is not always shown in the darker portions. We wonder if it was wise to reproduce the so-called Hundred Guilder Plate and the large Raising of Lazarus. Their inclusion involves a large page, and so makes the book somewhat unwieldy, more unwieldy indeed than the similar series of reproductions edited by G. B. Curtis, which was issued some years ago; a publication in all other respects greatly inferior to Messrs. Seeley's more sumptuous and scholarly volume.

THE ARTIST ENGRAVER. No. 4. October 1904. Macmillan and Co. 7s. 6d. net.

WE have little but praise for this handsome quarterly, the fourth number of which fully maintains the standard of variety and excellence set by its predecessors. The bold and airy woodcut, *The Shire Horse*, by Mr. Nicholson, for instance, is the exact antithesis in almost every way of Mr. Sleight's *Piers Plowman*, one of the most elaborate products of the Birmingham School, and embodying that school's learned tradition of design and technique. The clever lithograph of *The Tar-Baby* should appeal to people of less serious tastes, and the only plate in the series which we cannot commend is the landscape in mezzotint. In England, at least, artists have no excuse for using mezzotint weakly, since they have a splendid tradition to inspire them from the days of Prince Rupert to those of David Lucas.

### FURNITURE

HOW TO COLLECT OLD FURNITURE. By Frederick Litchfield. London: George Bell and Sons. Price 6s.

THE taste for old furniture has called more than one objectionable thing into being, among the chief of which are imitation furniture and imitation experts. It is evident that to distinguish either of these from the genuine article requires more knowledge than is possessed by the general public, as both branches of misapplied industry seem to pay. In my opinion the first of these methods of making a dishonest living is the more excusable. If people who can afford to do otherwise will insist on bargain hunting instead of paying a small fee for a trustworthy opinion, they can barely expect, in the present backward state of morality in this world of ours, to do other than burn their fingers. With regard to the other class who pose as experts without sufficient knowledge, less can be said in extenuation. It is conceivable that the 'faker' of furniture may be performing a useful task by teaching the public the error of their ways,

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but it is difficult to see how 'good can be the final goal of ill' when, under the disguise of experts, writers foist upon us a mass of loose, badly digested, or wrong information. I speak feelingly on the subject, for the onus of protecting the public from such books falls on the hapless reviewer, and it is by no means a pleasant duty for a man who wishes to live at peace with his neighbours. My thanks are therefore due to Mr. Litchfield for producing a book in which there is not only no necessity for pointing out errors, but which can be genuinely praised.

Mr. Litchfield's primary idea is to protect collectors, as far as can be done in words, from imitations, and the chapters entitled 'Faked Furniture' and 'Hints and Cautions' are most admirable. This could barely be otherwise, for he has two qualifications which are, most unfortunately, rarely combined. He has not only had a long experience in buying and selling furniture, but possesses the gift of expressing his knowledge interestingly. The rest of the book comprises a *résumé* of the history of furniture which, though it goes over much the same ground as his already well-known book, is not in any sense a hash-up of matter already published. The chief fault I can find with it is that it is too short. I could have read it with increased pleasure had it been twice as long.

R. S. C.

### PORCELAIN

PORCELAIN. By Edward Dillon, M.A. Vol. II of The Connoisseur's Library. London: Methuen & Co. 1904. Royal 8vo., pp. xxxv—420, with 49 plates (three photogr. and 19 col.) and 5 pp. of marks. 25s. net.

A DEPARTURE from the usual scope of works on the ceramic art is claimed to have been made in this book, which brings together all that pertains to porcelain, and passes under review its history and manufacture in all times and all countries. The scheme is perhaps of an unsuspected magnitude. One must not lose sight of the fact that Porcelain-land is a vast region to explore. Far apart on the map lie the points of interest whither an intending investigator has to transport himself in imagination; long may he have to stop at each stage to render the stay profitable. For, whether it be the mighty centre on which the porcelain makers have congregated in countless number, or the isolated spot where a solitary kiln once gave birth to a discovery which was to revolutionize the art—the place must not be left before all information respecting its origin and development has been conscientiously gathered. This being taken into consideration, one must acknowledge that the author has emerged very creditably from a most arduous task. Piloted all the way by trusty guide-books—the standard works of ceramography—he has successfully accomplished the journey, and condensed for our benefit the fruit of his study and

experience in a well-digested and commendable volume. Allowances must be made if it is thought that each portion of the narrative has not been brought to an equal degree of completeness; to be free from occasional deficiencies in the achievement of so complicated a labour stands beyond the limits of human capability.

An evident partiality for the fascinating porcelain of China and Japan has made Mr. Dillon linger for the larger part of the book among the productions of the far east. Up to the last few years our knowledge of Chinese ceramics was scanty in the extreme and mostly grounded on erroneous notions. The late researches of Bushell, Hirth, and other specialists have thrown a new light on the matter. All that has been drawn from these sources, as well as the original observations presented by the author, will be read with interest and often referred to with profit. Owing to the close intercourse which has lately been established between the learned collectors of Japan and their colleagues of the European countries, the mist which obscured the origins of Japanese porcelain is now dispelled, an ample supply of reliable information being now at the disposal of the student. Mr. Dillon has made use of all the newly-acquired documents with laudable discrimination.

If anything is to be regretted in this exhaustive treatment of the oriental section of the volume, it is that its extension has shortened materially the space allotted to the description of the porcelains of Europe. One might have liked to hear a little more about the German factories and of their history, so full of romance and interest; this was surely the occasion to tackle a tempting subject so far left almost untouched by the English writer. The account of the soft and hard porcelains of France, of which such beautiful specimens have found a home in England, might also have received a larger development. With regard to English china we have to rest satisfied with little more than a brief record of the salient data of its rise and vicissitudes.

Special attention has been given all through the book to the explanation of the technical features through which the porcelains of various origins differ from each other in their chemical constitution; valuable instruction on that point is thus imparted to the reader.

Nothing but praise is to be given to the typographic execution of the book. It is handsomely printed in large type on strong ribbed paper. The illustrations in colour and those in black and white are equally excellent. L. S.

### TYPOGRAPHY

THE LIFE OF MICHELANGELO BUONARROTI BY ASCANIO CONDIVI. Translated by H. P. Horne. D. B. Updike, Boston.

SOME POEMS BY ROBERT BROWNING. Decorated by Lucien Pissarro. Eragny Press. 30s. net.

## Bibliography

CHRISTABEL, KUBLA KHAN, etc., by S. T. Coleridge. Decorated by Lucien Pissarro. Eragny Press. 21s. net.

THE revival of typography initiated by William Morris has, in common with all other art movements, been made a matter of speculation. The best products of modern English presses have in consequence suffered to some extent recently in the public eye, because they have shared in the prevalent commercial depression. It is needless to say that this depression in no way affects the permanent value of the best of them, for these must always rank among the most interesting achievements of our time.

The books before us may fairly be said, in their different ways, to be representative of this limited class. Mr. Horne's scholarly translation of *Condivi's* life of Michelangelo produces its effect by sheer beauty of typography, without the aid of the decoration which is so notable a feature in publications of the Eragny Press. It is printed in a fount of type designed by the translator, perhaps the most perfect fount now in existence. The older founts were delightful in general effect, but faulty in detail; the best modern founts have so much character that their effect is apt to be heavy or fanciful. In Mr. Horne's type we find both beauty of effect and beauty of detail, beauties which might not unjustly be termed Raphaelesque for their singular balancing of strength, grace, and fine tradition. The presswork, too, of the book is exceedingly good, so that it can be recommended without reserve to all who know what good printing is.

Just as Mr. Horne's fount would be the ideal fount for the *Georgics* of Virgil, so the woodcuts of Mr. Pissarro seem peculiarly adapted to illustrate the products of the romantic northern genius. The drawing, the colour, the very engraving have a fresh and personal charm, the charm of a simple retiring and independent character, as remote from the world's strife as Mr. Horne's designs are akin to its culture. We have many so-called 'private presses' among us in these days, some workmanlike if uninspired, others dreadfully original; but none of them can touch this note of intimacy, of naïve delight in pleasant homely craft. The floral designs on the covers of these Eragny Press books deserve special praise for a grace and waywardness too rare in these days of ostentation.

### MISCELLANEOUS

SIR EDWARD BURNE-JONES. George Newnes, Ltd. 3s. 6d. net.

WE have little but praise for this pretty collection of pictures by Burne-Jones. Only one or two of his finest paintings are omitted, and we can find no other fault except that the book does not include the decorative work, which was by no means the least of his achievements.

ANTOINE WATTEAU. By Claude Phillips. THE ENGRAVINGS OF ALBRECHT DÜRER. By Lionel Cust. THE ART OF W. Q. ORCHARDSON. By Sir Walter Armstrong. CLAUDE LORRAIN. By George Grahame. DUTCH ETCHERS OF THE SEVENTEENTH CENTURY. By Laurence Binyon. DANTE GABRIEL ROSSETTI. By F. G. Stephens. GERARD DAVID. By W. H. James Weale. ITALIAN BOOK ILLUSTRATIONS. By Alfred W. Pollard. Seeley & Co. 3s. 6d. each, net.

ALTHOUGH of recent years a very large number of cheap books on art have been issued, we cannot feel that any of them compare favourably in the taste and the variety of their illustrations with the older 'Portfolio Monographs,' issued by Messrs. Seeley, of which the volumes before us represent a re-issue. Almost all are the work of writers who are acknowledged authorities on their several subjects, and almost all deal with subjects on which good books were needed. The series, from a practical point of view, has several advantages. The size of the page is large enough to admit of a good-sized illustration, a point of no small importance, and yet is not too large for a modest bookshelf. The illustrations themselves are more varied in their size, nature, and setting than in other modern books of the kind; and this variety is no small comfort to readers who find a certain monotony in a succession of half-tone blocks. The frequent use of photogravure is an additional attraction. To these advantages, that of a tasteful binding must be added. The re-issue, in fact, might be praised unreservedly if the publishers could only have brought some of the volumes a little more up to date. Mr. Claude Phillips, for instance, would no longer write of pictures in the collection of Lady Wallace at Hertford House, and Mr. Weale can, unfortunately, no longer be described as Keeper of the National Art Library. A good book, even if a trifle out of date, is of course better than a bad one published years afterwards. But in art, as in science, the public is not always able to make the distinction; and we therefore think that a revised edition would have been preferable to a reprint from the point of view of the publisher as well as from that of the purchaser and the author.

### ANNOUNCEMENTS

#### NOTEWORTHY PAINTINGS IN AMERICAN PRIVATE COLLECTIONS

A PROSPECTUS has reached us of this huge publication by Messrs. Merrill and Baker, of New York. A work comprised in sixteen folio volumes, each containing some 500 pages of text and some fifty photogravures, and written by the experts of every country, is almost too great for the imagination to grasp all at once. The sifting and cataloguing of the art treasures of America is such a laud-

## Bibliography

able object that we wish every success to the publishers and to the editors, Mr. La Farge and Mr. Jaccacci, who seem to have made up their minds to do their work thoroughly, but we fear their task in many cases will be difficult and delicate.

### THE REYNOLDS PORTRAITS AT ALTHORP

MESSRS. HANFSTAENGL, of Pall Mall, forward an even larger prospectus of this series of photogravures, which will have an introduction by Sir Walter Armstrong. This fact, coupled with the splendid reputation of the Althorp pictures, should make this introduction more interesting than such things often are. A specimen of the reproductions is enclosed in the prospectus. It is a large photogravure carefully printed in colour, a method which in the case of a good picture produces a charming result, although the student of painting, like the student of engraving, is apt to prefer his prints uncoloured.

### A HISTORICAL ATLAS OF LONDON

A PROJECT of more practical use is contained in a prospectus issued by Messrs. George Falkner & Sons, of 181 Queen Victoria Street. They propose to reproduce a series of rare and valuable maps of London, including Faithorne's map of 1658, with descriptive notes by Mr. Randall Davies. The idea of issuing such an atlas, showing the progress of the City from the years preceding the Great Fire to the end of the eighteenth century, is so excellent as to need no recommendation. The work is apparently to be issued by subscription at the price of 30s., and the number to be printed is limited to 400.

## PERIODICALS

REVUE DE L'ART CHRÉTIEN, January.—*M. Helbig* contributes an article on the panel picture of the Adoration of the Shepherds, one of the pearls of the Dijon museum; this is followed by a notice of other pictures attributed to the painter of the Mérode altarpiece, now more generally called the Master of Flémalle; these paintings, however, cannot all be the work of one hand, the earliest will probably be found to be by Robert Campin, the others by James Daret, his younger brother Daniel, and Nicholas De Coter; of the signed picture by the last in the Louvre no mention is made in this article. The Cathedral of Cambray, built by Villart de Honnecourt, one of the finest French churches demolished by the republicans in 1796, forms the subject of an interesting paper by *M. A. Pastoors*. At page 108 we notice a repetition of the statement published by *M. Houdoy* in 1879, that John van Eyck adorned the Paschal candle of the cathedral with paintings in 1422; but as I pointed out in the *Academy* of June 21 in that year, the payment is entered in the fabric rolls as made to 'Johanni de Yeke, pictori,' who was similarly employed in subsequent years, when

we know for certain that van Eyck was constantly engaged in decorating John of Bavaria's palace at the Hague. This story of the sojourn of the great master at Cambray has been frequently repeated, showing the mischief done by those who build on the generally baseless foundations of supposed mis-spellings by mediaeval scribes. *M. Maitre* writes on the early crypt of Saint Philibert at Tournus, and *M. G. Sanoner* on the church of Saint Paul at Varax near Brou.

April.—*Miss L. Pillion* describes the sculpture of the tympanum of one of the west doors of the cathedral of Rouen representing episodes in the lives of the two saints John, the Baptist and the Evangelist. *M. H. Chabeuf* writes on the mural painting in a chapel of the church of our Lady at Beaune executed by order of Cardinal Rolin in 1470, and recently discovered under the whitewash. *M. G. Sanoner* describes the west front of the old cathedral of Berne, and *M. H. Brunelli* discusses the various views as to the identity of the person holding a banner charged with a cross represented in a fifteenth century fresco in the church of Saint Petronius at Bologna, thought by some to be Joan of Arc, but more probably a youth, perhaps Saint George.

July.—*M. Helbig* notices the principal works exhibited at Siena. *M. Maitre* contributes a paper on early Christian monuments at Autun, and on the crypts of Saint Benignus at Dijon. *M. G. Sanoner* describes in detail the west front of Saint Thibault at Thann. *M. de Farcy* writes on the restoration of ancient tapestries, and on reproductions woven at Champfleury, near Le Mans, where this craft was set on foot four years ago.

October.—*M. J. Chappée* describes the tile-pavement of the abbey of Champagne. *M. A. Schol-lekens* discusses the date of the abbey-church of Hastière on the Meuse, and *M. Cloquet* writes on the wholesale changes which are completely destroying the picturesque character of Brussels, many of the new buildings being in a pseudo Greek-Roman style.

All four numbers contain an interesting series of notes by *M. Gerspach* on works of art at Treviso, Vicenza, Florence, and other Italian towns. He calls attention to two full-length portraits by Nicholas Froment, of Uzes, in the museum at Naples, one representing Charles, duke of Calabria, the other Robert, king of Sicily. He also records the discovery of the signature, 1473, *Antonellus messaneus me pinxit*, on a painting at Piacenza of Christ at the Pillar of Scourging. It formerly belonged to Cardinal Alberoni (1664–1752), who bequeathed it to the college founded by him, whence it passed to the town museum. The biographical notice of Antonello shows that *M. Gerspach* is not acquainted with canon G Marzo's valuable work on Antonello reviewed in this magazine.<sup>1</sup>

<sup>1</sup> Vol. XV, p. 321.

## FOREIGN CORRESPONDENCE

### NOTES FROM FRANCE<sup>1</sup>

THE Museum of Decorative Arts has just been re-opened in the Pavillon de Marsan, whence it had been ousted for some months by the exhibition of French primitives. The museum is a dependency of the Society of the Central Union of the Decorative Arts, of which M. Georges Berger, a member of the Institute, is president. I would pause here for a moment because it seems to me extremely interesting to explain the history and the working of this museum, which is a genuine complement of the Louvre, and is entirely due to the private initiative of amateurs, collectors, and critics of French art. The Museum of Decorative Arts, which has its home in the Pavillon de Marsan, exhibits the gifts and bequests of works of art received by it. Besides this, it contains an important library, open free daily from 10 a.m. to 5.30 p.m., and from 7 to 10 p.m. This library contains no less than 20,000 volumes treating of the fine or applied arts from the historical or the educational point of view. A methodically arranged collection of 800,000 engravings fills 2,000 large folios; and there are also 800 volumes of drawings and ornamental fabrics, not to mention an enormous quantity of specimens of tinted papers and a large number of coloured posters.

To give a brief sketch of the present contents of the museum: there is a complete series of Flemish and French fifteenth and sixteenth century tapestries (presented by M. Jules Maciet); there are fifteenth and sixteenth century velvets and embroideries (presented by M. A. Bossy); Japanese ceramics and Buddhist embroideries of the twelfth century (presented by M. Hayashi); eighteenth-century French ceramics from Moustiers, Nevers, Sèvres, Rouen, St. Cloud, etc.; a collection of 120 mustard pots, in extremely valuable and remarkable French and foreign porcelain and faïence, which were collected by M. Edouard Hubert and presented to the museum after his death by the celebrated English collector, Mr. Fitz-Henry; very beautiful Japanese and Chinese bronzes and cloisonnés (Rochard bequest); Louis XVI and First Empire furniture (presented by Mlle. Fournier); paintings by Tiepolo, de Troy, etc.; eighteenth-century terra-cotta busts, one of them by Cafféri (presented by M. Maciet); enamels by Clodius Popelin (Princess Mathilde's bequest); and finally, French and Italian fifteenth-century sculptures. To these we must add the modern collections, *objets d'art*, bindings, etc., and the purchases made at the Salon de la Nationale and the Salon des Artistes Français. The result is certainly a first-class collection and an interesting contribution to the history of decorative art.

The governor of the Invalides has lately presented the room of seventeenth and eighteenth century French furniture in the Louvre with a console of carved wood over marble of the

Louis XV period, ornamented with military attributes; it is the work of a still unidentified master of ebony carving. At its meeting of November 7 the board of the Museums voted the budget of purchases for 1905, the sum being 430,000 francs. The department of painting has bought at the Bourgeois sale at Cologne a remarkable fifteenth-century work for 75,000 francs. The painting, which represents the Enthronement of St. Isidore, came from a church in Valladolid. It is unsigned; but indisputable analogies enable us to attribute it to Luis Dalman, the painter of a picture at Barcelona, The Councillors before the Virgin. The Enthronement of St. Isidore shows definite traces of the influence of the Van Eycks, and Luis Dalman is known to have travelled in Flanders, where he met the Van Eycks. The department of *objets d'art* has just bought in London one of the very rare vases of the series of fifteenth-century Italian pottery; the fellow to it, which came from the collection of M. d'Osma, Spanish Minister of Finance, is in the British Museum. It is well known that Messrs. Wallis and Bode have devoted special attention to this fifteenth-century series. The Louvre has also acquired, by bequest of M. Berthelin, late councillor at the Court of Cassation, a group in terra-cotta by Clodion—Satyr and Bacchante. The Cabinet of Prints in the National Library has been presented by Mme. Fantin-Latour, the widow of the great artist lately deceased, with 175 proofs *de luxe* of original lithographs by her husband.

Up to the present there is very little of interest in the exhibitions. An exception must be made of the work of Henry Monnier, of which M. Léonce Bénédict has arranged a very interesting exhibition at the Luxembourg. Henry Monnier is the painter and creator of an immortal type, Joseph Prud'homme. The artist is a caricaturist of the first rank, the grossness of whose spirit is modified by drawing that is always full of interest. The exhibition at the Luxembourg has had the effect of reviving this satirist's work. At Georges Petit's the Annual Salon of Original Engraving in Colours has revealed very little new talent. It was a pleasure to see the etchings of Raffaëlli, Boutet de Monvel, Jeannot, and others. At the Gallery of Modern Artists, the Polish painter, Jan Chelminski, has been exhibiting some interesting military pictures; and at the Barbazanges Gallery Ernest Carrière is showing a collection of his elaborate pottery and stoneware.

TH. BEAUCHESNE.

### NOTES FROM BELGIUM<sup>1</sup>

THE Government is diverting the course of the Dyle at Mechlin, and the works have resulted in a most interesting discovery, which may be seen in the Belgo-Roman section of the Royal Museums of the Cinquantenaire. The various objects col-

<sup>1</sup> Translated by Harold Child.

<sup>1</sup> Translated by Harold Child.



## Foreign Correspondence

lected were found among important traces of pre-Roman pile dwellings, which lay some sixteen or seventeen feet below the level of the meadows of the Neckerspoel. Baron de Loë, the keeper of the Cinquantenaire, has written a very complete description of these remains.

The first things to be discovered were five groups of piles, distinct though close together, each group apparently representing a hut. The piles were about 4 ft. 4 in. apart, and between them lay cross-beams in large numbers, crossing each other in all directions, and boughs of oak, beech, and fir. M. de Loë believes that these are the remains of the mass of bones in beaten earth on which the cabin was built. The second group of piles lay some twenty-one or twenty-two yards from the first. A great deal of burnt wood was found between the piles mixed with the cross-beams and boughs. The three other groups showed the same features, most of the piles being of wood. Between the piles and the groups of pile-work were numerous fragments of pottery, the bones of animals, whole stores of nuts, a great many pieces of carbonized wood, an implement for grinding, part of sandstone millstone, two stag-horn hatchets, a stone for a sling, a fragment of the upright of a ladder with two holes for the rungs, some bits, a single-pointed iron hook, some fragments of uncut amber, a 'dug-out' boat, and a large number of human bones.

The pottery is rude and evidently pre-Roman; it is imperfectly baked and is entirely made by hand, that is to say, without a wheel. It has been found possible to reconstruct ten vases which reveal the shapes found in the Hallstatt-marnian burying-places in the Campine.

The animals whose bones were discovered were many; they included the dog, the domestic pig, the stag, the goat, the ox, and a large fish, apparently the cod. A fact worth noticing is that none of the marrow-bones were broken.

Among the articles discovered we may mention two stag-horn utensils, the purpose of which is still uncertain. One of them possibly represents the phallic emblem; a similar object has been discovered in a lake-village at Concise in Switzerland (Canton de Vaud). The bits are four in number, and show the type usual in the horsemanship of Gaul. Similar bits have been found in Switzerland which date from the third epoch of Hallstatt, that is 450-300 B.C.

But the most important of the discoveries consigned to the Cinquantenaire is certainly the boat. It is made, like those of modern savages, of an oak trunk hollowed out. The bow is cut to a point and rises a little; the stern is square. The excavation was carried out by means of excellent metal tools, the marks of which are everywhere very clear. It is nearly nine yards long, and a little over three wide at its widest part. It was

found at a depth of some sixteen feet in the immediate neighbourhood of the first group of piles. Belgium had never before afforded any discovery of this kind belonging to those remote ages, and the Neckerspoel boat is a specimen unique in this country.

This lake-village is certainly older than the Roman occupation, and belonged to a time that knew the use of iron; but the number of characteristic objects discovered is too small to determine its age with precision. It appears to have been destroyed by some violent cause; but that the site was occupied again in the Roman era, and again in the Middle Ages, is proved by the Roman remains and the coins found at different levels.

The Cinquantenaire has recently collected, for its section of lace, a partially complete series of the types of lace formerly made at Couvin. The history of this type of lace, which is now almost extinct, is very obscure. It is known that there was a school of lace-making at Couvin in 1840, which was still working forty years ago under the direction of a nun; but the industry is certainly of older origin, and we are tempted to connect it with the establishment of the Récolletines of Couvin, whose convent was founded about 1629. Some think that the type of lace peculiar to Couvin came from the town of Binche.

The chief product was the black silk lace that was used to adorn the sleeves of the women of Bruges; but there exists also a white lace of an early type in which the pattern is twisted in coarse thread, a method never employed in the black lace. The ground is composed of the same net, the edge is straight and entirely, or almost entirely, devoid of scallops, and the pattern is very simple, consisting of raised spots, either isolated or arranged in wreaths. Nowadays, black lace has completely disappeared in Couvin. A few old women continue to make a little white lace which recalls the early type, but tends to approximate to torchon.

R. PETRUCCI.

### NOTES FROM GERMANY

OWING to want of space, notice of two new important museums which were opened during October last was omitted in the November issue. The Kaiser Friedrich Museum, at Posen, designed by Karl Hinckeldeyn in Renaissance style, was erected by the Prussian Government at an expense of almost £50,000. It contains many varied collections, among them a museum of works of applied art and a picture gallery. The Polish provinces, with Posen as a capital, have been rather backward in amalgamating heretofore, and politicians made much of the neglect that all higher educational aims suffered there at the hands of the government. The new museum, like the recently founded university, the 'Deutsche Akademie' at Posen, is meant at once to quiet

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these clamours, and to extend the purely German influence in these regions. The collections are unimportant as yet, and consist mostly of loan exhibits; but liberal funds have been allowed for new acquisitions. The main stock of the picture gallery is at present made up of the Raczyński Gallery, which for the past quarter of a century was hung on one of the floors of the Berlin National Gallery, and which has been loaned as a whole to Posen for thirty years. The building also contains an art library and lecturing hall and some studios, which the government has placed at the disposal of several well-known artists whom it has appointed to teacherships at Posen.

The other new museum is the Municipal Museum at Halle. A portion of the ruined Moritzburg has been restored and rebuilt in order to receive it.

The Suermondt Museum, at Aix-la-Chapelle, has come into possession of an early work by Alfred Rethel, *St. Boniface Preaching*. Rethel, who has often been called the greatest German historical painter of the nineteenth century, was certainly the greatest painter Aix-la-Chapelle has ever produced, and his frescoes in the Town Hall there have become famous in their way.

The picture gallery at Munich has bought an old Netherlandish copy of Dürer's 'Heller'sche' altarpiece, which must have been painted shortly after Dürer's death, and thus would be older than the copy now at Frankfurt-on-the-Main by Harrich, painted about 1612 from the original, which was burnt at Munich in 1674.

The Dresden Print Room has received, as a welcome gift, forty proofs of etchings by Mr. Heselstine, covering all periods of his work.

H. W. S.

### NOTES FROM HOLLAND<sup>1</sup>

THE Rijksmuseum exhibits a portrait by Rembrandt, painted in his early manner, which it has received on loan. It represents a young man with dark, wide-open eyes that gaze at the spectator with an almost uncanny persistency. The mouth, with just a shade of black moustache above it, appears to move. The chin shows the commencement of a little thin black beard.

The man wears a purple-brown velvet cloak and a cap of the same dark material, with the narrow edge of a yellow brown skull-cap showing underneath. The attitude is that of many of Rembrandt's portraits: the body turned to the right, the head full-face. Nothing is seen of the hands.

The flesh-colour of the face, which is in a bright light, stands out admirably against the mouse-grey background, and the inscrutable tints of the velvet, which seem by turns to be violet, chestnut-brown or purple-black, throw the delicious

composition of the head into yet greater brilliancy.

The whole is painted with that thoroughness and detail which marked Rembrandt's first period (the portrait is dated 1631). It already shows wonderful firmness: the eyes, with the fine, pure white, the inimitably comprehensive and yet so simple and natural smile, the lips, with the little curly hairs of the moustache, and the wavering line of the open mouth are all marvellous. There is no uncertainty, no *truc* in the picture: we find throughout the same direct, self-conscious aim at a clearly-revealed mark. One need but compare this head with the Gozen-Centen (which also came to the Rijksmuseum as an 'early Rembrandt,' but which has since been rightly ascribed by Dr. Hofstede de Groot to Govert Flinck) to realize thoroughly the careless, almost slovenly and superficial workmanship of this latter portrait.

This new work, on the other hand, is correctly placed among Rembrandt's early portraits. It is a pity that it seems to have suffered, with the result that it now displays a want of balance between the moulding of the nose and that of the cheek. The nose stands out powerfully, whereas the cheek, in consequence of a lost gloss in the shaded portion, appears a little flat.

Less importance attaches, in my opinion, to a little picture by Willem Buytenwech, the witty draughtsman and engraver, concerning whom Dr. A. Goldschmidt wrote so interesting an article in the last number of the *Jahrbuch der Preussische Kunstsammlungen*. This swashbuckling soldier in his leather jacket, with his drunken face and his tom-cat whiskers, his head thrown back and his yellow riding-boots and his whole lumpish attitude, reminds one but little of the dainty and often elegant draughtsman of Messieurs à la mode whom we have learnt to admire in Buytenwech. The little piece is dull in execution and conventional in colouring. If it is really and beyond any doubt by Willem Buytenwech (it is signed W. B.), then it is at least a most unfortunate specimen, the purchase of which does not appear to me to be justified by the pernicious consideration of the rarity of Willem Buytenwech's paintings.

The Dutch Museum has acquired a tin tankard which, although not to be described as a marvel of the highest beauty, is of a very excellent technique and, moreover, belongs to a type which was entirely unrepresented in the museum and which very rarely comes into the market, although it figures in all our Dutch seventeenth-century scenes almost without exception. It is a lidded tankard, with a moderate belly, a broad neck and a *straight* spout, the mouth of which also is covered with a small hinged lid. A glance at a Jan Steen will suffice to show how tankards of this sort were used.

W. V.

<sup>1</sup> Translated by A. Teixeira de Mattos.

## LETTER TO THE EDITORS

### WINGS OF A TRIPTYCH

(BURLINGTON MAGAZINE, Vol. V, page 575.)

Netherdale,  
Glendinning Avenue,  
Weymouth.

SIRS,—It seems hardly possible that these two wings can be the work of the same artist. The drawing of the arms of St. Christopher is extraordinarily clumsy and weak as compared with the clearcut flexuous outline of the St. Sebastian. In reference to the latter I venture to offer some remarks.

Vasari's disparaging criticism of Titian's St. Sebastian in the Vatican picture clearly infers that the representation of this saint had been a subject for much emulation amongst artists.

In the wing in question the artist has endeavoured to realize in paint from some statue then available the Canon of the Diadumenos of Polykleitos; in fact, the photograph of the Madrid Diadumenos which is reproduced in Furtwängler's 'Masterpieces of Greek Sculpture' (Heinemann), page 241, fig. 98, might have been used actually by the artist as a base for the design, so perfect a replica is it in view and pose and line even to the inclination and type of head. The strongly-marked ventral median line of the Madrid statue

has been suppressed, and the front view of the torso partakes more of the character of the Vaison Diadumenos in the British Museum (Rayet, 'Monuments de l'Art Antique,' vol. 1). The draughtsmanship of the whole figure is most able, and the alteration of the position of the arms (in which alone the painting differs from the statue) has been rendered with consummate skill.

Of all the artists working in Northern Italy at the period when this painting was executed, one alone was capable of such a feat as the design of this work involves—the combination of Florentine draughtsmanship with a whole-hearted appreciation of the antique canon. That artist was Leonardo.

In one of Leonardo's inventories of drawings (Richter's 'Leonardo da Vinci,' vol. 1, page 355) an item appears of 'eight St. Sebastians,' so that we have cumulative support from their number that this was a subject he had taken particular pains to realize.

I submit we have in the wing in question one of these studies carried to a finality which Leonardo has not hitherto been credited with.

C. MILLARD.

[\*\* The suggestion that Leonardo is responsible for the whole design of Lord Windsor's St. Sebastian is of interest in the light of Mr. Cook's suggestions, although the actual painting does not show a trace of Leonardo's handiwork.]

## RECENT ART PUBLICATIONS<sup>1</sup>

### ART HISTORY

KLEIN (W.). *Geschichte der griechischen Kunst. Band I: Die griechische Kunst bis Myron.* (10 × 7) Leipzig (Veit).

This work, to be completed in 3 vols., will comprise the history of Greek art to the end of the Hellenistic period. Unillustrated.

RICHTER (J. P.) and TAYLOR (J. Cameron). *The Golden Age of Classic Christian Art.* (13 × 10) London (Duckworth).

'An attempt to appreciate a large and homogeneous group of classic pictures from the points of view of art, archaeology, and theology.' 52 plates, including 20 reproductions of mosaics in colour.

WATT (Sir G.). *Indian Art at Delhi, 1903; being the official catalogue of the Delhi Exhibition, 1902-1903.* The illustrative portion by P. Brown. (10 × 7) London (Murray), 12 s. net. Process illustrations.

HANTICH (H.). *L'Art Tchèque au XIX<sup>e</sup> siècle (peinture, sculpture, architecture).* Préface de C. Normand. (16 × 12) Paris (Nilsson), 12 fr. 60 pp. illustrated. [Bohemian Art.]

La Collection Dutuit au Petit Palais des Champs-Élysées. *Histoire de la collection par G. Cain.* (17 × 12) Paris (Goupil).

Part I, containing 11 photogravures mostly in colour, prefatory text and descriptions.

MOLINIER (E.). *Collection du Baron A. Oppenheim. Tableaux et objets d'art. Catalogue.* (16 × 12). Paris (Lib. centrale des Beaux-Arts). 100 photo-engr. and 150 pp. text.

### ANTIQUITIES

HUMANN (C.). *Magnesia am Maeander. Die Bauwerke bearbeitet von J. Kohte; die Bildwerke bearbeitet von C. Watzinger.* (13 × 10) Berlin (Reimer), 35 m. Illustrated.

WIEGAND (T.) and SCHRADER (H.). *Priene. Ergebnisse der Ausgrabungen und Untersuchungen in dem Jahre 1895-98.* (13 × 10) Berlin (Reimer), 50 m. Illustrated.

KONDAKOV (N. P.). *Archaeological travels in Syria and Palestine.* [Arkheologicheskoe putesthestvie po Sirii i Palestinye.] (12 × 8) St. Petersburg; 15 fr. 72 plates and 78 text illustrations. 300 pp.

BADDELEY (St. C.), and GORDON (L. Duff). *Rome and its Story.* Illustrated by A. Waterfield. (9 × 6) London (Dent). 21s. net.

DITCHFIELD (Rev. P. H.). *The City Companies of London, and their good works: a record of their history, charity, and treasure.* (11 × 9) London (Dent), 21s. net. Illustrations include 14 photogravures.

OKEY (T.). *Paris and its Story.* Illustrated by K. Kimball and O. F. M. Ward. (9 × 6) London (Dent), 21s. net.

ENLART (C.). *Rouen.* (11 × 8) Paris (Laurens), 5 fr. 'Villes d'Art célèbres,' 108 illustrations.

### BIOGRAPHICAL WORKS AND MONOGRAPHS

MALAGUZZI VALERI (F.). *Gio. Antonio Amadeo, scultore e architetto lombardo (1447-1522)* (10 × 7) Bergamo (Istit. ital. d'Arti grafiche). 364 illustrations.

ROSENTHAL (L.). *Louis David.* (8 × 6) Paris (Lib. de l'Art ancien et moderne). 'Les Maitres de l'Art' Series; arranged similarly to Bell's 'Great Masters.' 24 plates.

SCHOTMÜLLER (F.). *Donatello, ein Beitrag zum Verständnis seiner künstlerischen Tat.* (11 × 7) München (Bruckmann). 46 plates.

HEDICKE (R.). *Jacques Dubroeucq von Mons, ein niederländischer Meister aus der Frühzeit des italienischen Einfluss.* (11 × 8) Strassburg (Heitz), 30 m. 'Zur Kunstgesch. des Auslandes;' 42 phototypes.

HAMEL (M.). *Albert Dürer.* (8 × 6) Paris (Les Maitres de l'Art).

HAUPT (A.). *Peter Flettner, der erste Meister des Otto-Heinrichsbau zu Heidelberg.* (10 × 7) Leipzig (Hiersemann), 8 m. 'Kunstgesch. Monographien,' I. 48 illustrations.

LAPAUZE (H.). *La Tour et son œuvre au Musée de Saint-Quentin. Livraison I.* (14 × 11). Paris (Goupil), 20 fr.

To be completed in five parts, containing 87 process plates, text of 36 pp., and descriptions. Subscription to complete work, 100 fr.

KNAPP (O. G.). *An Artist's love story, told in the letters of Sir T. Lawrence, Mrs. Siddons, and her daughters.* (9 × 6) London (Allen), 12s. 6d. net. 16 plates, and facsimiles.

<sup>1</sup> Sizes (height × width) in inches.



## Recent Art Publications

- BENOIT (F.). Reynolds. (8×6) Paris (Les Maitres de l'Art).  
 WARD (H.) and ROBERTS (W.). Romney: a biographical and critical essay, with a catalogue raisonné of his works. 2 vols. (13×10) London (Agnew), 8 gns.  
 69 photogravures and engraved portrait of the artist.  
 ROOSES (M.) and RUELENS (C.). Correspondance de Rubens et document épistolaires concernant sa vie et ses œuvres, publiés, traduits, annotés. Tome IV.: Du 29 Octobre 1626 au 10 Août 1628. (13×9) Anvers (Buschmann).

### ARCHITECTURE

- PINDER (W.). Einleitende Voruntersuchung zu einer rhythmik romanischer Innenräume in der Normandie. (11×8) Strassburg (Heitz), 4 m. 'Zur Kunstgeschichte des Auslandes,' 3 plates.  
 HESSLING (E.). Alt Paris: historische Bauten in gesamtansichten und in ihren Einzelheiten. (16×13) Berlin and New York (Hessling).  
 To be complete in 3 vols. each of 90 phototype plates. Fascicule I of the first volume, 'Romanisch-gotische Periode,' published.  
 MAGNE (L.). Le Palais de Justice de Poitiers: étude sur l'art français au XIV<sup>e</sup> et au XV<sup>e</sup> siècles. (16×12) Paris (Lib. centrale des Beaux-Arts).  
 The history of the building of the old palace of the counts of Poitiers and of John, Duke of Berry, copiously documented and illustrated.  
 BAX (P. B. Ironside). The Cathedral Church of Saint Asaph. (8×5) London (Bell), 1s. 6d. net. 'Cathedral Series.'  
 MANN (E. A.). Brooke House, Hackney. (12×9) London (Committee for the Survey of the Memorials of Greater London, 37, Cheyne Walk), 15s.  
 'One of the most complete and interesting of the few Manor-Houses now remaining in the Eastern part of Greater London;' illustrated with plans, elevations, and details of the XVI century ornamentation.

### PAINTING

- GEFFROY (G.). The National Gallery. With an introduction by Sir W. Armstrong. (12×9) London (Warne; Nilsson), 25s. net. Illustrated.  
 ROTHES (W.). Die Blütezeit der sienesischen Malerei, und ihre Bedeutung für die Entwicklung der italienischen Kunst. (11×8) Strassburg (Heitz), 20 m. 'Zur Kunstgeschichte des Auslandes,' 52 phototype plates.  
 LAFENESTRE (G.). L'Exposition des Primitifs Français. (11×8) Paris (Gazette des Beaux-Arts), 20 francs. The articles which appeared in the 'Gazette,' with 80 illustrations.  
 MARILLIER (H. C.). The Liverpool School of Painters, an account of the Liverpool Academy, from 1810 to 1867, with memoirs of the principal artists. (8×6) London (Murray), 10s. 6d. net. 25 plates.  
 HARTLEY (C. G.). Pictures in the Tate Gallery. (11×9) London (Seeley), 12s. 6d. net. 20 phototypes.  
 KATALOG der Gemälde-Sammlung der Kgl. älteren Pinakothek in München. Mit einer historischen Einleitung von F. von Reber. (8×5) München (Brückmann), 6s. Revised official edition with 200 illustrations, facsimiles of marks, etc.

### ENGRAVING

- HAMERTON (P. G.). The etchings of Rembrandt. With 50 facsimiles in photogravure, and an annotated catalogue of all Rembrandt's etchings, by Campbell Dodgson. (19×15) London (Seeley), 5 gns. net.  
 The text of the work is that of the first *Portfolio* Monograph, 250 copies only.  
 WHITMAN (A.). Nineteenth-century mezzotints. Samuel Cousins. (12×8) London (Bell), 25s. net. 35 collotypes.

### MISCELLANEOUS

- MACQUOID (P.). A history of English Furniture [Vol. I, pt.1]. With plates in colour after Shirley Slocombe. (15×11) London (Lawrence & Bullen), 7s. 6d. net.  
 BRITISH MUSEUM. Medallion Illustrations of the history of Great Britain and Ireland. Plates I-X. (16×11) London (Longmans).  
 Reproductions in collotype of most of the works described in Hawkins' 'Medallion Illustrations,' 1885.

- LAPRADE (Mme. L. de). Le Point de France et les centres dentelliers au XVII<sup>e</sup> et au XVIII<sup>e</sup> siècles. (9×6) Paris (Laveur). 43 illustrations, 390 pp.  
 SPECKHART (G.). Kunstvolle Taschenuhren der Sammlung Marfels. (9×6) Berlin. 104 illustrations, 96 pp.  
 CATALOGUE des Objets d'Art composant la Collection Bourgeois frères. Vente à Cologne, 19-27 Octobre, 1904. Catalogue des tableaux anciens et modernes. Vente, 27-28 Octobre, 1904. 2 vols. (13×10) Cologne (Lempertz). 112 photogravures, and text illustrations.

## BOOKS RECEIVED

- HOW TO COLLECT OLD FURNITURE. By Frederick Litchfield. George Bell and Sons. 6s. net.  
 HOW TO IDENTIFY PORTRAIT MINIATURES. By Dr. Williamson. George Bell and Sons. 6s. net.  
 JACQUES DUBROEDCQ VON MONS. By Robert Hedicke. Hei and Mündel, Strassburg.  
 ENGLISH EARTHENWARE. By A. H. Church, F.R.S. Revised Edition. Board of Education.  
 ENGLISH PORCELAIN. By A. H. Church, F.R.S. Revised Edition. Board of Education.  
 THE LIVERPOOL SCHOOL OF PAINTERS. By H. C. Marillier. John Murray. 10s. 6d. net.  
 THE ETCHINGS OF REMBRANDT. By P. G. Hamerton and Campbell Dodgson. Seeley & Co. £5 5s. net.  
 PISTOIA. By Odoardo H. Giglioli. F. Lumochi, Florence.  
 A LITTLE GALLERY OF ENGLISH POETS. Methuen & Co. 2s. 6d. net.  
 THE LANGHAM SERIES OF ART MONOGRAPHS—NÜRNBERG. By Hermann Uhde-Bernays: A. Siegle. 1s. 6d. net.  
 A HISTORY OF ENGLISH FURNITURE. Vol I, Part I. By Percy Macquoid. Lawrence and Bullen. 7s. 6d. net.  
 CLAUDE LORRAIN. By George Grahame. Seeley & Co. 3s. 6d. net. Reprint.  
 DUTCH ETCHERS OF THE SEVENTEENTH CENTURY. By Laurence Binyon. Seeley & Co. 3s. 6d. net. Reprint.  
 DANTE GABRIEL ROSSETTI. By F. G. Stephens. Seeley & Co. 3s. 6d. net. Reprint.  
 GERARD DAVID. By W. H. J. Weale. Seeley & Co. 3s. 6d. net. Reprint.  
 ITALIAN BOOK ILLUSTRATIONS. By Alfred W. Pollard. Seeley & Co. 3s. 6d. net. Reprint.  
 THE LIFE OF MICHELANGELO BUONARROTI. By Ascanio Condivi; translated by H. P. Horne. D. B. Updike, Boston.  
 A LITTLE GALLERY OF MILLAIS. By Langton Douglas. Methuen & Co. 2s. 6d. net.  
 HISPANO-MOESQUE WARE OF THE FIFTEENTH CENTURY. By A. van de Put. Chapman and Hall, Ltd. 12s. 6d. net.  
 SANDRO BOTTICELLI. By Julia Cartwright. Duckworth. 21s. net.  
 ITALIAN MEDALS. By C. Fabriczy, translated by Mrs. Gustavus W. Hamilton. Duckworth. 10s. 6d. net.  
 MEDIAEVAL ART. By W. R. Lethaby. Duckworth. 8s. 6d. net.  
 THE COLLECTOR. Vol. II. Edited by Ethel Deane. Horace Cox. 10s. 6d. net.  
 THE ARTIST ENGRAVER. No. 4. Macmillan & Co. 7s. 6d. net.  
 THE ANCESTOR, October 1904. Constable & Co.

### MAGAZINES RECEIVED

- L'Art pour Tous (Paris). La Rassegna Nazionale (Florence). Sztuka. Wydawca. Repertorium für Kunstwissenschaft (Berlin). Le Correspondant (Paris). Notes d'Art et d'Archéologie (Paris). The Contemporary Review (London). The Fortnightly Review (London). The Nineteenth Century and After (London). The Monthly Review (London). The National Review (London). L'Argus des Revues (Brussels). The Quarterly Review, October (London). The Gentleman's Magazine (London). Gazette des Beaux-Arts (Paris). Review of Reviews (London). The Edinburgh Review (London).

### PROSPECTUSES, CATALOGUES, Etc.

- Prospectus of Sir Joshua Reynolds at Althorp House, Introduction by Sir Walter Armstrong. Franz Hanfstaengl. Cabinet de Monnaies. John W. Stephanix (catalogue). Frederik Muller & Cie., Amsterdam. Monnaies et Médailles (catalogue). Frederik Muller & Cie. Catalogue of Sale, 15-18 November.





THE GOOD SHEPHERD WALL-  
PAINTING OF THE THIRD CENTURY IN  
THE CATACOMB OF PRAETEXTATUS

## EXHIBITIONS OPEN DURING JANUARY

### GREAT BRITAIN:

#### London:—

Royal Academy. Winter Exhibition. Works by G. F. Watts. Drawings by F. Sandys, and model of the Queen Victoria Memorial.

Royal Society of British Artists. Winter Exhibition. (Till January 14.)

New Gallery. Exhibition of the International Society of Sculptors, Painters, and Gravers. (January 9.) This will be followed by a Whistler Memorial Exhibition about February 20.

Whitechapel Art Gallery. Work done by London school children. (End of January and beginning of February.)

Burlington Fine Arts Club. Winter Exhibition. This Exhibition includes Florentine, Netherland, and French xv century paintings, and works by Rubens, Van Dyck, Van der Helst, Greco, Tiepolo, Gainsborough, etc., with bronzes, carpets, and majolica.

T. Agnew and Sons. Coronation of His Majesty King Edward VII, by Edwin Abbey, R.A., at 47 New Bond Street.

John Baillie's Gallery. Drawings and Sketches by Frank Brangwyn, A.R.A., Beatrice Gibbs, etc.

Brook Street Art Gallery. Series of Sketches by Honoré Daumier, and pastels of eminent statesmen by Herbert Clark.

Carlton Gallery. Pictures of English, Italian, Dutch, and French Schools; miniatures by Edward T aylor; pastel portraits by E. F. Wells; water-colour drawings by E. F. Wells and Gregory Robinson; portraits of horses by Lynwood Palmer.

Dowdeswell Galleries. Old pictures and modern water-colours.

Dudley Gallery. Water-colour Exhibition by twelve artists.

Dutch Gallery, Grafton Street. English, French, and Dutch pictures.

Fine Art Society. On and under a Sussex Down. Water-colours by Ruth Dollman. English Lawns and English Gardens. Water-colours by Mrs. Caldwell Crofton (Helen Milman).

Graves's Galleries. Exhibition of Pictures, Prints, and Water-colours.

Guild of Handicraft. Collection of Furniture and Electric-Light Fittings.

Knoedler & Co. Paintings by Barbizon, modern Dutch, and French masters.

Leicester Galleries. Drawings and studies for pictures by Herbert Draper. Pictures of India by R. Gwelo Goodman.

### GREAT BRITAIN—*cont.*

#### London—*cont.*

Leighton House. Loan Exhibition of Paintings by Leo de Littrow, in oil and tempera, of Dalmatia and Istria.

Obach & Co. French and Dutch Pictures. Etchings by old and modern masters

Shepherd Bros. Portraits and Landscapes by early British masters.

Spink and Son. Collection of Glass—Egyptian, Greek, Roman, Assyrian, Venetian, Old German, and English. Pictures by J. Hodgson Lobley, and portraits of British school

#### Brighton:—

Corporation Art Gallery. Exhibition of Work by Pupils of Art School and Technical School. (Opens January 23.)

#### Derby:—

Corporation Art Gallery. Art Union Drawing. (Opens January 7.) Autumn Exhibition. (To January 14.)

#### Liverpool:—

Walker Art Gallery. Autumn Exhibition. To January 7.)

Discovery and Antarctic Exhibition. (January 17-30.)

#### Edinburgh:—

Discovery and Antarctic Exhibition. (January 9-14.)

Royal Scottish Academy. Annual Exhibition of Painting, Sculpture, and Architecture. (January 28.)

#### Glasgow:—

Royal Institute of Fine Arts. Discovery and Antarctic Exhibition. (December 26 to January 7.)

### FRANCE:

#### Paris:—

Musée du Luxembourg. Exhibition of 150 lithographs by Toulouse-Lautrec.

Galerie Rosenberg. Exhibition of fifty works by Sisley; arranged in chronological order.

### GERMANY, AUSTRIA, AND SWITZERLAND:

#### Bremen:—

Kunsthalle: Annual exhibition of works by living artists.

#### Dessau:—

Anhaltischer Kunstverein.

#### Dresden:—

Ernst Arnold. Paintings by Toni Stadler.

#### Strassburg:—

Künstlervereinigung bei St. Nikolaus: Winter exhibition. (Closes January 15.)

## THE PROGRESS OF BRITISH ART IN 1904

THOUGH the death of Mr. Watts, the Exhibition of French Primitives, the discoveries of Dr. Evans and Mr. Flinders-Petrie, and the purchase of portraits by Dürer and Titian for the National Gallery, have loomed large in the public eye, a less obvious movement may perhaps in the long run prove equally important.

The clearing up of an ancient misunderstanding by the Chantrey Commission was one among many signs of a tendency if not towards actual unity, at least towards not unfriendly progress among our living painters. Their position was further

strengthened by the commercial depression that put an end abruptly to the extravagant American purchases which had for several years discouraged all collectors of moderate means. This natural abatement of the mania for the products of eighteenth-century France has left people free to take an interest in contemporary work. The year 1904 may thus mark the beginning of a better state of things than that which for some time past has perplexed all those who wish well to our National Art, and have done their best to maintain its dignity.

## THE SCULPTURES IN LANSDOWNE HOUSE

BY A. H. SMITH



HE collection of ancient sculpture which adorns the London house of the marquess of Lansdowne, K.G., in Berkeley Square, is typical of many which were formed in this country in the latter part of the eighteenth century. At that period the dilettanti noblemen and landowners of England were busily engaged in fitting out their private galleries of sculpture—an occupation for which the conditions of the moment were specially favourable.

The supply of sculptures for purchase was abundant, owing to the activity of the explorers and to the dispersal of great Roman collections. Travel and exploration in Greece and the East were just beginning to influence the minds of collectors and to lead them to the study of Greek antiquity; but as yet no traffic had been set up in minor antiquities other than coins and gems, which had been an object of desire from the time of the Renaissance, and it was not till the close of the century that enlightened collectors such as Richard Payne Knight and Charles Townley were able to pursue the smaller antiquities to much purpose.

As regards sculpture, the true fragments of ancient Greece were still rare and small in bulk. No systematic excavations were yet possible on Greek soil, and only occasional prizes from the Acropolis and elsewhere in Greece were brought home by collectors like Sir Richard Worsley and the Dilettanti Expedition to Ionia. Such Attic fragments as encumbered the Acropolis were guarded by the Turkish governor, not as being valuable in themselves, but lest some enemy should make a malicious report at Constantinople. The day had not yet arrived when British military successes in Egypt procured a free hand among the buildings of the Acropolis for

the British ambassador at Constantinople. In a word, collectors of sculpture had still to draw their supplies from Rome.

For the most part a sculpture gallery was an appendage to a large country house, and the collections of that period are to be found scattered throughout the length of the country, from Westmorland to Sussex. The collections formed in London were few, and only two survive intact. One of them was that of Charles Townley, which has, since 1803, formed a part of the British Museum. The other, which is the subject of the present article, was at Lansdowne House, collected by Lord Shelburne, and stands to-day substantially as it was arranged by its founder more than a century ago.

Lansdowne House, Berkeley Square, stands in a considerable piece of garden ground, only separated by a footpath from that of Devonshire House. It was partly built by Lord Bute, and was bought from him by the second earl of Shelburne (1737-1805), the Prime Minister of George III who conceded independence to the United States and was created marquess of Lansdowne in 1784. Lord Shelburne acquired Lansdowne House in 1768. In the year 1771, immediately after the death of his wife, he visited Rome, and there he developed, if he did not first conceive, his plan of decorating Lansdowne House with sculpture. The method employed was curious. Gavin Hamilton, the Scottish painter, antiquary, and excavator, who was then settled in Rome, undertook to furnish the gallery by contract. The proposed terms were that he should supply sixteen fine antique statues, twelve antique busts, twelve antique basso-relievos, eleven large historical pictures, four landscapes with figures relative to the Trojan war. The whole collection was to be delivered in four years at a cost of £6,050.

Strict adherence to such a scheme was



PLATE I . HERMES TYING HIS SANDLE.  
IN THE COLLECTION OF THE MARQUESS  
OF LANSDOWNE, K.G.



## *The Sculptures in Lansdowne House*

not to be expected. The bulk however of the collection as it now stands was obtained by the agency of Gavin Hamilton between the years 1772 and 1777. During this time he was in active correspondence with Lord Shelburne, and the letters which are extant give a vivid idea of the process of forming the collection. It happens also that we possess letters from Gavin Hamilton, written to a third person, describing the same excavations. He had become an agent also for Charles Townley, and about 1779 he wrote letters to that patron which gave a summary account of his operations during the preceding ten years.

The excavations which principally serve to furnish Lansdowne House were three in number. In 1769 Hamilton explored with great success a stinking swamp known as the Pantanello, in the grounds of Hadrian's Villa at Tivoli. The operations are quaintly described in a letter to Townley. Hamilton knew by tradition that the spot had been dug with success some sixty years before by the grandfather of the then proprietor. (The bust of Hadrian in the British Museum (No. 1896) is a fruit of that campaign.) He made his bargain with the proprietor, one Lolli, and after winning a lawsuit as to making or clearing a drain through a neighbouring vineyard he got to work. His men soon 'found a passage to an antient drain cut in the tufo. This happy event gave us courage in the hazardous enterprise, and after some weeks' work underground by lamp-light and up to the knees in muddy water, we found an exit to the water of Pantanello, which tho' it was in a great measure drained, still my men were obliged to work past the knees in stinking mud, full of toads and Serpents and all kinds of vermin.' Several fine antiquities were found in rapid succession, 'when all of a sudden, to our great mortification the rest appeared to have been dug by Lolli. This put a full stop to my career and a council was held. In this

interval I received a visit from Cav<sup>r</sup> Piranesi of a Sunday morning. Providence sent him to hear mass at a chapel belonging to the Conte Fede. The Priest was not ready, so that Piranesi, to fill up time, began a chat with an old man by name Centorubie, the only person alive that had been a witness to Lolli's excavations, and had been himself a digger. He was immediately conducted to my house . . . After the old gentleman was refreshed we sett out for Pantanello, and in our way heard the pleasing story of old times. A quarter of an hour brought us to the spot. Centorubie pointed out the space already dug by Lolli and what remained to be dug on this occasion, which was about two thirds of the whole; he added, that Lolli abandoned his enterprise merely on account of the great expenses that attended it, and on account of the difficulty of draining the Lake which he never compleated. This Story gave new light and new spirits to the depressed workmen, a butt of the Canonico's best wine was taken by assault, 40 Aquilani set to work, with two Corporals and a superintendant, two machines called Ciurni were got to throw out the Water that continued to gather in the lower part of this bottom. It is difficult to account for the contents of this place consisting of a vast number of trees cut down and thrown into this bottom, probably out of spite, as making part of some sacred wood or grove, intermixed with statues etc. etc, all which have shared the same fate. I observed that the Egyptian Idols had suffered most, being broke in minute pieces, and disfigured on purpose; the Greek Sculptor in general has not so much incurred the hatred of primitive Christians and Barbarians. As to Busts and Portraits I found most of them had only suffered from the fall, when thrown into this reservoir of water and filth; what were thrown in first and that stuck in the mud, are the best preserved. Intermixed



## *The Sculptures in Lansdowne House*

with the trees and statues, I found a vast quantity of white marble . . . to which I may add broken vases, basso-relievos, ornaments of all sorts, in a word a confused mixture of great part of the finest things of Hadrian's Villa.'

The other important sites excavated when Lord Shelburne's gallery was filling were that known as Tor Colombaro, on the Appian Way, and the port of Ostia.

The activity and success of Gavin Hamilton were indisputable, but a comparison of his letters to Lord Shelburne and to Charles Townley suggests that he was not entirely candid towards his employers. Thus of the Marcus Aurelius at Lansdowne House, which was found at Tor Colombaro, he wrote to Lord Shelburne: 'The head is its own, though wanting part of the neck, as I found it near where I found the statue.' But afterwards, describing the same statue to Townley, he said: 'The first Statue of consequence that I found was the M. Aurelius, now at Shelburne House, considerably larger than life, and near it the duplicate broke in a thousand pieces, with the Head which I have placed on Lord Shelburne's Statue and which must have been the Head belonging to one of those two statues both of the same size and similar in every respect; the Sculptour is good tho' not of the first class.'

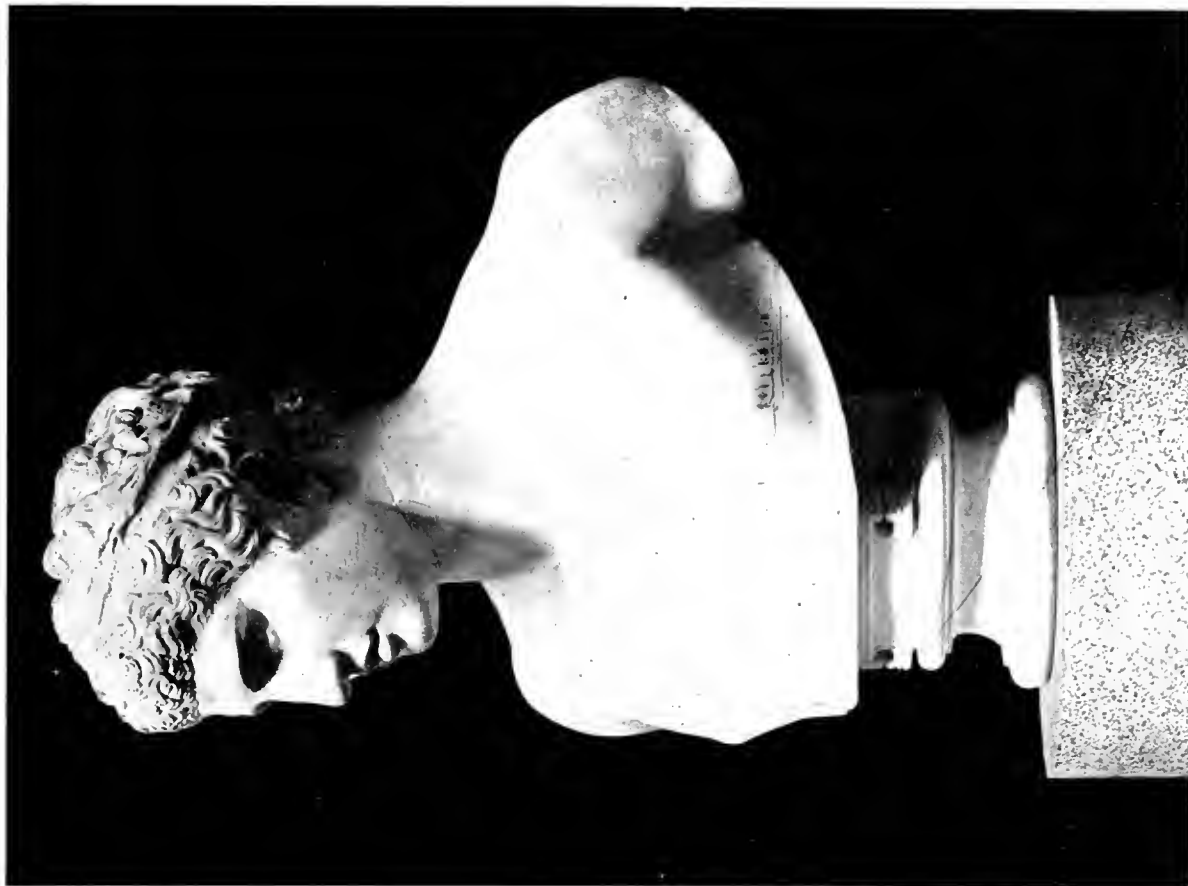
Another curious example of Hamilton's methods will be seen below, in the matter of the Diomedes with the Palladium.

At the same time that Hamilton was busy with the spade in Italy, he was making plans for the gallery in London. It was a part of his scheme that the ball-room of Lansdowne House (originally built by Lord Bute for a music-room) should be converted into a splendid sculpture gallery, with niches for the principal statues, and with busts and reliefs disposed in the spaces between the niches. Plans to carry out the scheme were prepared by Giuseppe Panini,

who was son of a better-known painter, and whose most familiar works are somewhat sombre pictures bringing the chief ruins and statues of Rome into combined compositions of a landscape character. The plan, however, for a new gallery was given up by Lord Shelburne in the spring of 1773. The collection stands to this day, in part in the ball-room and in part distributed through the living rooms of the house. It consists in all of about 120 pieces. A few of these (such as the well-known head from an Athenian grave relief lately exhibited at the Burlington Fine Arts Club) were acquired at intervals during the nineteenth century, but the majority were obtained by Gavin Hamilton before 1777. Not long after, by 1786, Lord Shelburne was suffering from gout, out of humour with his collection and unable to realize its value. Hamilton, in a letter of August 12, attempted to reassure his patron: 'I must now beg leave to advert to one thing in regard to your Lordship's collection of antique statues, and that is that they have no intrinsic value, but rise and fall like the stocks. When I sent these statues to England all Europe were fond of collecting, and the price of consequence ran high. At present there is not one purchaser in England and money is scarce. It therefore don't surprise me that at this time your Lordship cannot immediately find a purchaser at the price they cost. Perhaps in another thirty years, when antique statues are not to be got, your Lordship's collection will be worth double what they cost.' The period of thirty years mentioned in Hamilton's forecast takes us to the twelfth of August, 1816. Six weeks before that day the act of the legislature had been completed by which the Elgin marbles became the property of the British public, and new standards were set up by which to judge the antique. The world would never look again at collections such as that of Lansdowne House with the same enthusiasm.



MARBLE BUST OF A YOUNG HERMES



MARBLE BUST OF A GREEK ATHLETE







ATHENA: ATTIC RELIEF IN PENTELIC MARBLE OF THE FIFTH CENTURY B.C.



MARBLE STATUE OF A DISCOBOLOS RESTORED AS DIOMEDE REMOVING THE PALLADIUM

## *The Sculptures in Lansdowne House*

But of late years interest in the productions of Graeco-Roman art has revived in a marked degree. The tracing back of Graeco-Roman types to lost Greek originals offers boundless scope to the archaeological imagination. At the same time the undoubted mastery of the sculptor of Graeco-Roman times, the beauty of the types which he preserves for us, and also (be it said, in passing) the completeness to which the Italian restorers of the eighteenth century brought their torsos, add interest to a gallery of Graeco-Roman sculptures in the eyes of less instructed visitors. Whatever changes of archaeological fashion the future may bring, it is certain that the Lansdowne collection contains some admirable masterpieces of a particular kind, and will always be a typical product of a special period in the history of the art collections of Britain. The illustrations which are annexed will serve to give an idea of a few of the choice pieces of the sculpture.

*Figure Restored as Diomedes Removing the Palladium from the Sanctuary of Athena.*<sup>1</sup>—This figure was found by Hamilton at Ostia about 1774, and is an amusing example of restorer's methods. To Lord Shelburne Hamilton wrote (March 25, 1776): 'I have never mentioned to your Lordship one of the finest things I have ever had in my possession, as I was not sure of getting a licence to send it out of Rome. Now that I have got it safe on board the Felucca for Leghorn, I have ventured to recommend it to your Lordship as something singular and uncommon. It is a Diomedes carrying off the Palladium. . . . The legs and arms are modern, but restored in perfect harmony with the rest. He holds the Palladium in one hand, while he defends himself with the right holding a dagger. Your Lordship will ask me why I suppose this statue to be a Diomedes. I answer because it would be to the last degree absurd to suppose it anything else, as I believe your Lordship

will easily grant when you see it. Every view of it is fine.'

To Townley, however, he was more candid. 'We found next a most excellent Torso under the knees, of which there is a duplicate at the Capitol, restored . . . in the character of a Gladiator. . . . After considering well the fine piece of antiquity, I determined on completing it in the character of Diomedes carrying off the Palladium, and as such recommended it to the E. of Shelburne.'

In truth, however, it is now easy to see, after subtracting the head, the arms and the legs from near the knees, that the torso is that of a Discobolos of the Myronian type, being the familiar figure of a youth bending forward and swinging the disk before his throw. The head would seem to be that of a barbarian of the Pergamene school.

*Relief of Athena.*<sup>2</sup>—The type of Athena, standing and bareheaded, has been called the Lemnian by archaeologists for twenty years past, on the motion of Professor Studniczka. In fact the arguments for the name are slight. The sophist Himerius tells in inflated language that Pheidias once gave Athena a blush instead of a helmet. Hence the conjecture that the Athena made by Pheidias for the Lemnian colonists, which we know from another source to have been noted for the beauty of her face, carried her helmet in her hand. Be that as it may, this pensive and disarmed Athena, with rich tunic and with cloak falling down her back, is a beautiful piece of Athenian work of the last quarter of the fifth century B.C. The stalwart but maidenly figure, with drapery falling simply in true Attic manner, stands contemplating her helmet. Her serpent is twined round a tree stem, and her shield leans against a dwarf pillar which is surmounted by her owl. The goddess is peaceably disposed, and carries neither spear nor aegis. It is not known how or where

<sup>1</sup> Plate III, page 272.

<sup>2</sup> Plate III, page 272.

## *The Sculptures in Lansdowne House*

the relief was acquired. It is of Pentelic marble, and is only slightly restored about the nose and brow, and mended near the right hand of the goddess.

*Statue of a Wounded Amazon.*<sup>3</sup>—She stands with right hand resting on her head and with the left arm resting on a pillar. A gaping wound is seen on the right side above the drapery of her tunic. The principal restorations are the right arm from biceps to wrist, the left hand with part of the arm, and most of the shaft of the column. The whole expression is one of weariness and suffering, but a curious inattention to truth has been shown by the sculptor, for the raised arm is the contrary of the instinctive position with a gaping wound in the ribs.

There is a large number of Amazon statues in the museums of Europe which fall into three groups, distinct from one another but having the general idea in common, as if the work of artists working out a prescribed subject. It also happens that Pliny states that four eminent artists, Polycleitos, Pheidias, Cresilas, and Phradmon, made statues which were dedicated in the temple of Artemis at Ephesus. A vote was taken among the artists, and each voted for his own as the best, but the second vote of each fell to Polycleitos. The conjecture is ready to hand that the extant Amazon types are three of those to which ancient tradition attached the anecdote. Amongst the types it is commonly agreed that the Lansdowne statue is the one which we are best entitled to connect with the art of Polycleitos.

The figure was found by Gavin Hamilton at Tor Colombaro. A curious fact about its history is that for many years Lord Shelburne seems to have disliked it, and to have been anxious to find a purchaser.

*Statue of Hermes, Standing Erect.*<sup>3</sup>—This figure was found by Gavin Hamilton at Tor Colombaro, near the Appian Way.

<sup>3</sup> Plate IV, page 275.

‘I shall begin,’ he reports in a letter to Lord Shelburne, of January 1, 1772, ‘with the most beautiful, which is a Meleager; the same with what they call the Antinous of the Belvedere. It is of the same size and equal preservation with head untouched. There is as yet wanting one hand, a knee with part of the thigh, and a small part of one arm. This, my Lord, I assure you, is a great prize, and it happens lucky that the Pope has already got two of this subject; otherwise it never would have gone to England. As yet I cannot fix a price upon it, as I am still in hopes of having it quite complete. As it is I reckon it with the one at the Belvedere.’ The Antinous of the Belvedere is of course the fine statue, now known to be a Hermes, of which other replicas are the Hermes of Andros at Athens, and the Farnese Hermes in the British Museum. Mrs. Jameson records a tradition that Canova considered the Lansdowne statue to be finer than that of the Belvedere.

The god stands in an attitude of repose, with right hand resting lightly on his hip. His attributes are missing, for he has neither the winged sandals nor the herald’s staff, both of which are in part preserved in the Farnese copy. In the case of the Andros replica the interpretation is more doubtful, since the figure has no Hermes attribute, but is accompanied by a sepulchral serpent. The figure is, therefore, a dead man in heroic form as Hermes rather than an actual Hermes. The Lansdowne figure has much in common with that of Andros, but differs from it as Graeco-Roman differs from Greek. The same general effect is reached, but not with the same simplicity and freedom.

The type must no doubt be assigned to the school of Praxiteles. It has many points of contact with the Praxitelean Hermes of Olympia in respect of pose, sentiment, and treatment. The chief restorations are parts of the legs and of each forearm.





WOUNDED AMAZON.



HERMES.



## *The Sculptures in Lansdowne House*

*Bust of a Greek Athlete, found by Hamilton in the Pantanello Site, in Hadrian's Villa.*<sup>4</sup>—

This fine head wears a delicate wreath of olive, below which a deep groove is carved, probably for a fillet of bronze. The tip of the nose and left brow are restored. The bust is somewhat mended and restored, but it is antique, and appears to belong to the head. If so, there would seem to be good ground for thinking (after Bienkowski's studies as to the history of bust-forms) that the work cannot be older than the time of Trajan, when half-length busts showing the breasts and armpits first occur. If, however, it should be found, on a more searching examination, that the head and bust are independent, there is no reason why the head should not be assigned to an earlier period. The type may well have belonged to the fourth century B.C.

*Statue of Hermes Tying his Sandal.*<sup>5</sup>—

This type has long been known as Cincinnatus receiving the messengers of the Roman Senate—an impossible subject for a heroic statue—or as Jason, a name assigned by Winckelmann on insufficient grounds. It has, however, now been recognized (except by a few dissentients) that the figure can only be a Hermes, and that the type nearly corresponds to that of the statue of Hermes in the gymnasium of Zeuxippos at Constantinople, as described by Christodoros. 'There was Hermes, of the golden wand. He stood and fastened up the thongs of his winged sandal with his right hand, yearning to rush forth upon his course. His swift right leg was bent at the knee, and on it he rested his left hand, and meanwhile he was turning his face up to heaven, as if he were hearing the commands of his king and father.'

The restorations are numerous, the most important being the right forearm and right foot, part of the left upper arm, and

the left hand, also most of the support. The head has been broken off and rejoined, but appears to be original. The graceful pose of the left arm, wrapped in the chlamys and resting on the right knee, is peculiar to the Lansdowne copy. In the other examples, at any rate as at present restored, both hands reach down to the sandal.

The action of raising the foot on a rock to reach the boot occurs twice on the frieze of the Parthenon. This admirable figure, however, with its spare and clean muscles, and its long and slim proportions, must no doubt be referred to the school of Lysippus.

This statue also was found by Hamilton in the Pantanello site. At one time Hamilton had grave fears that it would be retained for the Vatican. 'It grieves me that I have not been able to transport to G(reat) Britain one excellent piece of sculpture of my Cava at Villa Adriana. It is no less than a Cincinnatus taken from the plough, the same as that at Versailles, of better sculpture, though not so well preserved, of the same artist that made the Gladiator at the Villa Borghese. The head is almost the same. This, my lord, I tell you with a heavy heart, goes to the Pope's museum. I must content them now and then, to keep them my good friends.'

*Bust of a Young Hermes.*<sup>6</sup>—This charming bust is one of the best-known objects in the gallery. It is true that it has lately been denounced by Professor Furtwängler, as 'sketchy, flat, and incorrect,' but its charm is indisputable. An archaeologist of an older generation (Braun) interprets the head as an embodiment of artfulness and craft. It would seem, however, that it is simply the head of some sentimental adolescent youth, wearing the petasus of Hermes. The nose and bust are modern, and the petasus is mended.

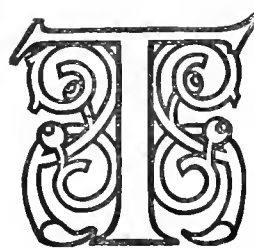
<sup>4</sup> Plate 11, page 269.

<sup>5</sup> Plate I, page 265.

<sup>6</sup> Plate 11, page 269.

## OPUS ANGLICANUM—THE SYON COPE

BY MAY MORRIS



HE work which has come down to us under the name of *Opus Anglicanum* (being so set down in treasuries of kings and popes and in the wills of considerable persons) is represented to-day by some twenty or thirty pieces, principally copes richly patterned and figured with 'personages.'

The general design of the copes offers two distinct types of network, and a third, less defined. In this network are set expressive and detailed figure-groups, the history of the Passion, the life of our Lady, the martyrdom of the Saints; and these histories are separated by grave rows of Patriarchs and Apostles and large-eyed Angels, the whole scheme knotted and enlaced about with a symbolism at once direct and full of mystic lore, that is characteristic of the century.

One type is based on the ancient square-and-circle diaper variously developed: detached circles, or circles or quatrefoils knotted together, the whole vestment being so covered as though it were cut out of a piece of patterned stuff. Within these even spaces the little groups are set, however, with due relation to the shape of the garment itself. The semicircle of the cope and its adjustment to the figure being considered, it will at once be realized that the figures must be set so that, within the stately bounding of the orphreys, they stand in due order among the folds of the vestment as it clothes the body. Within the set geometric pattern, therefore, the artist arranged his groups in relation to the centre of the half-circle, so that they radiated more or less. As a cope hangs spread out in the show-case of a museum this contradictory disposition of lines has a curious and not pleasing effect, but it is entirely practical and right for a garment that is to be observed and admired while worn. The

Syon cope is a notable and familiar example of this construction, while the magnificent Ascoli cope is another.

The second type is generally considered the finest, as it is certainly the most dexterous in dealing with a given space. But greatly as I admire the skill of it, to my mind this construction loses a little in simplicity what it gains in splendour and aplomb. Hand and brain have finally evolved the most *right* convention, and no more is to be said; it is the last word in this direction, the final development of pattern-work required to fill a certain shape without either violently contradicting the shape on the one hand, or offering a *fade* uniformity with it on the other. The problem is, as before suggested, not merely to fill the half-circle agreeably, but to fill it with forms that look beautiful and harmonious when the half-circle becomes a *garment*, and hangs in great folds from the shoulders of the priest. Working on this semicircular basis, the groups are set in little niches or tabernacles of fancifully architectural form, which radiate from the centre in their increasing rows. Christ in His glory crowning the Blessed Virgin generally occupies the centre group; in the spaces between the arches sit musicking angels, kings with outstretched scrolls, the Prophets of the Ancient Law, the Apostles of the New; while the borders (of those precious pieces which remain unmutated) present a very Hymn of Praise in the ordered thronging of all living creatures, of beasts tame and wild, of 'the little musicians of the world,' of the fishes of the sea. It is the history of the World, the drama of the Religion, seen through the eyes of the thirteenth century: the eyes of mystic, child, and artist.

A third type of construction is less notable, consisting of beautiful scroll-work (stem and leafage), where the little figures are niched in the branches. See

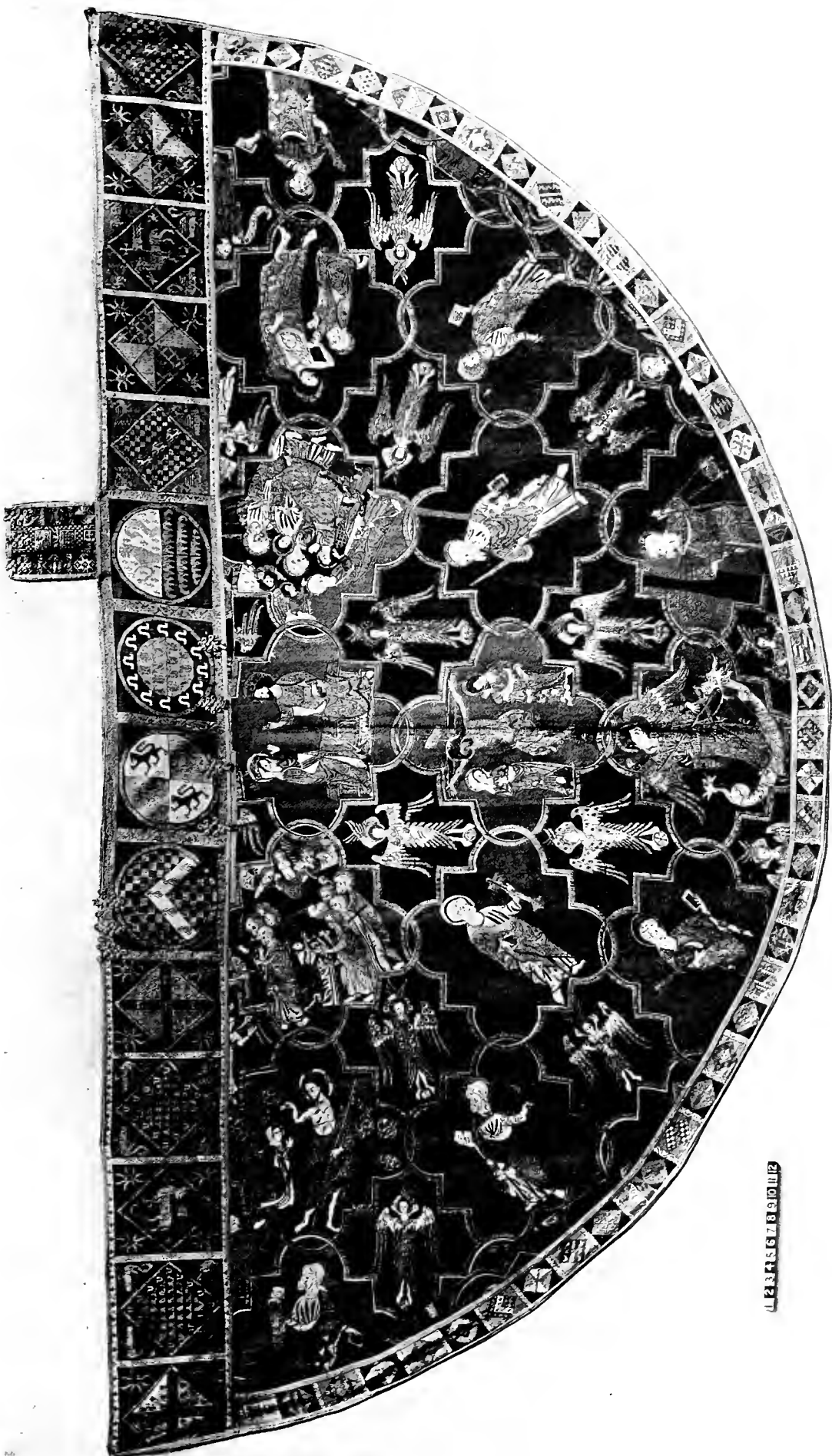


PLATE 1 THE SYON COPE

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PLATE II. DETAIL OF THE STON  
COPE—ST. MICHAEL SLAYING  
THE DRAGON



## *Opus Anglicanum—The Syon Cope*

the Tree of Jesse cope, in the Victoria and Albert Museum, whose fragments have been so skilfully pieced together, while a charming water-colour drawing shows the work in its entirety. In all the copes the decoration is divided into three parts, the body of the cope, the broad orphreys, and the narrow bordering round the hem. It is perhaps scarcely necessary to note that the vestment is usually a little less than the complete half-circle, its actual form being obviously better adapted for graceful adjustment.

Judging from detailed descriptions in inventories of church and other treasures (where vestments are sometimes specified as *Opus Anglicanum*), this fine work must have been produced with great industry at the end of the thirteenth and beginning of the fourteenth centuries; and it is difficult to imagine a more splendid type of ecclesiastical decoration than these vestments present, with what one may call the arrogant reserve of their low-toned gold and wealth of minute labour. It is not without deliberate intention that I give for the first illustration of my notes the well-known Syon cope. Well-known or long-established works of art are apt to be taken for granted, and it is a pleasure to pay this characteristic piece of work the tribute of a somewhat closer attention than it has received of late years.

Nothing is known about the Syon cope until it is heard of as the property of the nuns of Syon House (Syon House of St. Bridget was founded in 1414 by Henry V). This quietly and broadly designed cope is typical of the school, but has been, I am inclined to think, designed in the workshop, so to speak, not bearing the touch of the individual artist as some of these pieces do. It is a work of high merit and full of the charm of a delightful convention, although it lacks the freshness of the Daroca cope, for instance, and the drawing of the figures is more mannered. Interlaced quatrefoils enclose a pale tawny ground, the inter-

spaces being of a full rich green. The silk ground is all simply laid in a chevron pattern. It is remarkably fresh and sound, and therefore invaluable as a study of technique and colour. The vestment has been somewhat cut; very little, fortunately, down the orphreys, which fact preserves for us the interesting individual note of the kneeling donors with their cartouches. The orphreys and narrow borders are of different stitch but scarcely later in date. The broad orphrey is pieced out of two different sets, the narrow bordering which encloses the cope belonging to one of these. The borders are in pleasant and true proportion to the body of the cope and form an interesting study in coat-armour. Some of the families represented are from the neighbourhood of Coventry, which gives rise to Dr. Rock's surmise that the work was done by some religious house in or near Coventry.

The subjects are as follows:—In the top centre, the Coronation of our Lady. On the right, the Death of our Lady. She is surrounded by the Apostles, St. Peter holds her head, and St. Paul stands by, St. John below with clasped hands; from heaven two angels are beckoning. On the left, the Burial of our Lady. St. Peter and St. Paul head the procession; the Jews have laid their hands on the bier, to which they stick fast until St. John releases them. Above, two angels receive the soul of the Blessed Virgin, represented as a little figure with streaming hair; while her girdle descends into the hands of 'doubting' Thomas. A great amount of significant detail is crowded into the little group.

On each side of a rather mannered Crucifixion are the sturdy figures of St. Peter and St. Paul; on the left our Lord, bearing the Cross of the Resurrection, appears to Mary Magdalen in the garden; on the right He shows His wound to St. Thomas.

A charming figure of St. Michael slaying the dragon completes the centre series.

## *Opus Anglicanum—The Syon Cope*

The lowest series of apostles are (beginning at the left):—

St. Philip with the three breads; his hand is veiled with a silver cloth: St. Bartholomew with the butcher's flaying-knife; St. Andrew with his cross: St. James 'the More' with staff and script, beyond St. Michael; a figure full of life and bustle: St. Thomas with his spear; this is often realistically drawn as made of bamboo; lastly, St. James 'the Less,' a sweetly and simply drawn figure with an interesting disposition of drapery.

There has been another series (the rest of the apostles, doubtless) of which some fragments are traceable. They were possibly in half-quatrefoils, as we find them in other copes which have not been cut. The angels in this piece are all (except two) of the same order—the six-winged seraphim of Isaiah, poised on globes. They wear prettily-drawn stoles of the early type (some silver, some white silk). Down the front are two standing angels offering crowns, white-robed and eager. They are, unhappily, cut. Below each of them kneels a figure clad in gold. In one the gold is well preserved; in the other it is almost completely worn off. They are tonsured, and kneel in the attitude of donors. The legends above them, worked in handsome gold letters, have not yet been deciphered satisfactorily. It is tantalizing to think that these devout and sober figures hold the key to the unknown origin and early history of the Syon cope, could we but use it.

The colour of this piece is full and rich; it is safe to infer that it is not much faded, there being scarcely any difference between the back and the front, though the fawn-red of the ground has been perhaps somewhat fuller in tone. The ground of the orphreys must have been dyed in a different process, as it is faded to fawn from a full pink-red of a rather sugary quality. The angels sparkle like jewels on the solid green, and all the saints wear golden

mantles over their coloured gowns, which are lined with *vair*. It is to be noted that while the palette itself is very simple, the colours are so manipulated as to present a crisp and lively variety. Take St. Michael, for instance: his face is one shade of flesh-buff with a brown outline, the hair done in two browns; he has a gold mantle with purple lining, and wings of silver and gold. The shield is purple. The dragon is a striped beast of cheerful blue and pink. The whole picture is finely simple and low in tone, but has nothing *fade* or monotonous about it. In the Crucifixion group the colouring is sombrely suggestive—the body of our Lord worked in silver (grey but not black-tarnished), with loin-cloth of gold yellow-lined. In the Coronation the Blessed Virgin has purple shoes and jewels in her crown. In all the draperies two shades and white (or a pale colour that tells as light) are used. The flesh is worked in a uniform shade of buff, except that now and then execration of a Jew is expressed by making his face a central blue.

I have noted two greens, a bright yellow, two blues, grey-purple, buff (for flesh), a fawn, and a greyish pink, two pure central browns and a copper-brown, also a very beautiful clear red, tending to purple. With this somewhat restricted selection and the tendency that runs through early mediaeval embroidery of reducing all difficulties to their simplest elements, a colour-convention becomes necessary; for instance, a young man's hair is worked in two browns, or in brown and yellow, that of an old man in white and blue; while one head is done with purple and blue in the hair, to express a black-haired type. The curious convention of the flesh once accepted (see below), it is to be noted that the simplicity of treatment and absence of any definite colour in the flesh adds enormously to the dignity of these pieces of work. Indeed, it is unthinkable that the artist of the thirteenth and fourteenth cen-

## Opus Anglicanum—The Syon Cope

turies should give his saints and apostles the red lips and liquid eyes with which they are portrayed in modern embroideries.

The type of face in the Syon cope is not so sweet and refined as in some of these pieces, but it is solemn and composed, while the convention of large wide-open eyes and the compressed mouth gives a certain intensity of expression. As in all this work, the scoffing Jews, gaolers, and executioners are of a vulgar hob-nosed type; in some pieces they have dark complexions.

A few words about the technique of the *Opus Anglicanum*. The English school had certain tricks and traditions of its own, distinguishing its handiwork from that of German or Italian provenance. The treatment of the flesh is notable. Here are an enlargement of a head from the Syon cope (Fig. 1), and one from a Florentine piece of very nearly the same date (Fig. 2). In both the idea of indicating the curves of the face has been carried out, but on a different plan. In the English school the curves start from the *cheek-bone* and thence round off as they may and as the worker thinks best suggests the moulding of the features, horizontal on the forehead, vertical on nose and above the lip, while on the neck of a man the same circling lines show the ball of the throat.

The naïveté of the convention being accepted, the carrying out of it is sure and skilful. The Italian treatment of flesh is less violent (Fig. 2); it takes the *eye-socket* as the centre, and thence works round

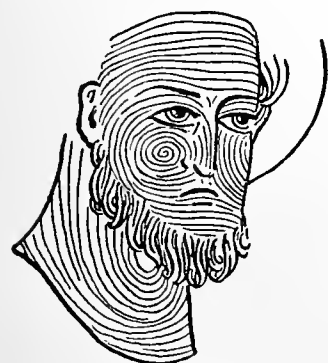


FIG. 1

in lines expressing the moulding of the face. It is beyond my limits here to go into the flesh-treatment in the foreign schools further, but it is a matter of some interest.

In work of such laboriousness,

where the ground is often entirely covered, the question of texture becomes important.

In the finest English work of this date monotony is avoided without the harmony of the *ensemble* being in any way disturbed; backgrounds are subtly patterned with clouds or chevrons or scroll-work, and the draperies, when they are a mass of gold, are curiously patterned and shaded.



FIG. 2

The Syon cope is the simplest in point of texture of any of the copes I am acquainted with, the silk ground and the gold being laid in a plain chevron and the threads lying all one way. Early mediaeval work compares favourably with that of later times with respect to this question of texture. In the fifteenth century and onwards gold and silver are laid quite plainly, variety of texture being obtained by high relief. The effect aimed at here is a certain splendour of colour and sparkle of light and shade, whereas the earlier work depends upon the charm of its low grey tones and the changing texture on an entirely flat surface. M. de Farcy gives some valuable notes on the treatment of gold in the *Opus Anglicanum*—*point couché rentré* or *retiré*, as he calls this laid work in his history of embroidery. As he has treated of this matter at some length (and, as far as I know, is the first to point out with any exactitude this particular method of laying gold in connexion with the *Opus Anglicanum*), I need only refer the reader to his work,<sup>1</sup> merely confirming his observations by my own experiment. I am obliged to leave my notes on the treatment of gold and silk draperies for another paper.

<sup>1</sup> 'La Broderie du XI siècle jusqu'à nos jours.'

## EARLY CHRISTIAN ART IN THE ROMAN CATACOMBS

BY J. P. RICHTER

**B**Y a fortunate accident the finest and most characteristic examples of the pictorial art of the Renaissance co-exist in Rome with the most remarkable products of the art which was the first interpreter of post-Constantinian Christianity.

Rather more than ten centuries divide these two poles of thought and expression. This great period of time falls naturally into two unequal parts: eight hundred years of stagnation, formalism, and unintelligent copying, followed by an epoch of many-sided, rapid development, lasting at most two hundred and fifty years, from the time of Giotto and Duccio to that of Raphael and Titian.

The chief attraction of the art of the first period, that of the so-called 'Byzantinism' of Rome, would seem to be its antiquity. But mere antiquity can lay no claim to respect; the ancient thing in order to be noteworthy must have some intrinsic quality which rivets attention. What is the quality which justifies interest in objects so really tasteless and ugly as the mosaics of S. Lorenzo fuori le Mura, of S. Marco, of S. Maria Nuova? It is that they are petrefactions; that is to say, evidences of the pre-existence of living things, different to themselves, though formally similar. Romano-Byzantine art has the scientific value of a petrefaction. What have survived as fossils were once living things drawing nutrition from the rich life-stream of classic culture. What lie behind the pictures and mosaics of the fifth, sixth, and seventh centuries are the ideas and art-forms of an earlier era of Christian art, in which thought had not yet been pressed into definite formulae, but in which, as in the time of the Renaissance, form, content, and sentiment stood in living relation to each other.

Until recently—until the publication of

Monsignore Wilpert's monumental work—the art of the catacombs was practically unknown. Of course, books enriched with reproductions of pictures from the Roman underground cemeteries have existed for centuries; modern hand-books of art-history and art-archaeology abound in illustrations which purport to offer the student the best of early Christian art; but, alas! the bread proffered has invariably proved a stone, the reproduction a travesty of the original. Most intelligible, such being its basis, is the current opinion that the art in question is interesting, psychologically, as the first stammering attempt of beginners endeavouring to speak a new language, as something quaint, but deficient in real aesthetic value, in beauty, or charm. The persistence of this view is partly due to the material conditions under which the catacomb pictures are seen by the few who penetrate into their presence (for few they are, after all); the darkness, scarcely remedied by the smoking taper or blinding magnesium light, the damp, and the dirt are so irksome to the spectator that he is thankful to hastily verify his preconceived opinions, and then to escape back into the sunshine of the upper earth.

The paintings of the catacombs, like the catacombs themselves, the pictureless catacomb of S. Sebastiano alone excepted, were unknown during the Middle Ages and the Renaissance. In the beginning of the seventeenth century, after they had enjoyed oblivion for more than a thousand years, they were re-discovered by Antonio Bosio, who explored the widespread net of ways forming the Christian necropolis underlying the Roman campagna. His classic work '*Roma Sotterranea*,' published in Rome in 1632, embodies the results of a life-time of research. It is profusely illustrated with engravings, in which, however, the copyist has made no attempt to preserve the style of the ancient pictures

## *Early Christian Art in the Roman Catacombs*

he reproduced; on the contrary, he aimed at approximating them to the style of his own day; his figures are consequently characterised by the vapid sentimentality of Post-Carraccesque art, and their draperies by the pompous voluminosity which passed at the time for grandiose; their execution, moreover, is tight and pedantic. Such a mode of interpretation was little calculated to do justice to an art of which the main characteristics are the liquid flow of its lines, and its epigrammatic impressionism. The error of artistic tact made by Bosio's illustrator can only be compared to that which would be made by a sculptor who should construct a marble statue from a pen-sketch by Botticelli. These illustrations have not even the merits of caricatures, for a caricature is the exaggeration of the qualities of the thing portrayed, whereas these are its negation; yet for centuries they were reproduced in text-books as classic examples of the art of the catacombs, and are sometimes put to a similar use to-day.

Towards the end of the last century the founder of the science of Christian archaeology, Giovanni de Rossi, published a valuable work on the Roman catacombs. It is illustrated by coloured reproductions, which, however, are as little remarkable for artistic excellence as for accuracy; they are so different from Bosio's line engravings in copper that it is difficult to believe that the copyists of the seventeenth and nineteenth centuries had the same originals before them. This work of de Rossi's is, as is universally recognized, of immense importance, especially as regards all that concerns topography and the elucidation of inscriptions. It is characterized as much by laborious learning as by a critical acumen which almost amounts to genius.

It was unfortunately left incomplete, (de Rossi was only able to deal fully with one catacomb, that of Calixtus,) and has not been continued since his death. The deco-

rations of Domitilla, Praetextatus, Priscilla, which are of the utmost interest, were until recently practically unknown to the art-historian, a fact which may be ascribed in part to the danger and discomfort attending their prolonged study, for to lose one's way in that underground world would probably mean to lose one's life also, there being few who have mastered the intricacies of its obscure passages.

These circumstances add to the intrinsic value of the great work published by Monsignore Wilpert last year, in which the majority of the pictures in the catacombs are inimitably reproduced in colour and accompanied by a text in which taste, learning, and common-sense are admirably united. The 267 plates with which it is illustrated, of which one-half are coloured, were prepared on a photographic basis; their accuracy is therefore unimpugnable. From the point of view of colour they are masterpieces of the copyist's art, neither charm nor truth having been sacrificed. This fine publication, the fruit of fifteen years' labour in the teeth of exceptional difficulties, brings the catacombs in all their glamour, their beauty, and their scientific interest within the ken of the student working comfortably in his study. It will doubtless be the chief source of all future critical investigation of the origins of Christian art.<sup>1</sup>

The material offered to the student is complete. The historical problems involved, moreover, have been grappled with for the first time; the pictures given are arranged chronologically—a feat which has converted a mass of isolated *débris* into a living organism with vitally inter-connected parts. They fall naturally into two groups. The first of these is attributed by Wilpert to the second century, or even to the end of the first; the second group to the third, fourth, and fifth centuries, dates which are fixed by

<sup>1</sup> 'Die Malereien der Katakomben Roms.' Freiburg Br. 1903. The Italian edition, 'Roma Sotterranea; Le pitture delle Catacombe Romane.' Roma: Deselée, Lefebvre & Co. 1903.

## *Early Christian Art in the Roman Catacombs*

internal and external evidence. The objects to be studied are enclosed therefore between strictly confined time-limits. Within these limits the course of evolution upwards and downwards is clearly marked; the movement is steady and undisturbed by cataclysms.

Instructive because of their marked difference in style are certain pictures belonging to the middle ages, representing saints imaged frontally, with heads encircled by nimbi; also heads of Christ, the fruit of similar habits of visualization. These obviously have no organic connexion with the art in which they are embedded; they belong to the sixth, seventh, and even the ninth, centuries, and were introduced into the catacombs under peculiar circumstances at a late date.

The establishment of the chronology of the various phases of the art of the catacombs illuminates, not the course of Christian art only, but also that of contemporary paganism, with which it shared peculiarities of technique, style, space-arrangement, ideal of the human structure and type, and, above all, of modes of conception and visualization.

The religious thought of the earliest Christian pictures is that of the time of the apologists, of Hermes, of Clement of Alexandria, of Origen, of Tertullian, and other brilliant writers on whose works the Christianity of the second and third centuries was formed and nourished.

The fourth and fifth centuries, on the other hand, abound in works of art which are nothing more than clumsy translations of classic Christian compositions into the barbarous dialect of the day; their transformation, however, was not complete; original qualities both of style and thought can still be detected.

Examples of the Christian art both of the early Empire and of the decadence can be dated, therefore, on the evidence of style and subject-matter. As, however, the value of

this evidence can only be appreciated by those who are versed in the art and theology of the day, it is fortunate that simpler and more clearly objective bases for argument exist; these are facts which result from the minute study of the localities decorated, and also of the history of the various catacombs as testified to by inscriptions.

The date of those pictures to which the name of the consul of the year is attached must be accepted as incontrovertible; such dated inscriptions in immediate connexion with pictures are rare, for inscriptions are generally found in the catacombs under such conditions that their exact provenance cannot be determined; when they occur, however, they serve as a welcome control to dates arrived at by other and less direct means. The chief value (in this connexion) of the study of inscriptions lies less in their relation to single pictures than in the fact that the time during which the catacombs were used as places of burial is established by the sum of the many inscriptions originally scattered widespread over the great area occupied by the Roman catacombs, inscriptions in most instances now safeguarded in museums and elsewhere. They prove that the catacombs suddenly fell into disuse at the beginning of the fifth century, that is to say, at the time of the devastation of the Campagna by the Goths, of the long siege of Rome, and its final fall. The fifth century therefore is the latest date which can be given to any part of the organic decorations of the catacombs.

The earliest inscriptions found in the Roman catacombs are of the years 70, 107, and 111; they reach back therefore to the time of the Flavian emperors, and corroborate literary evidence which shows that the Christian community at that date reckoned Roman patricians, and even members of the imperial family, among its numbers: Domitilla, for instance, was Domitian's cousin, and mother of the two boys he adopted as heirs.



## *Early Christian Art in the Roman Catacombs*

The organic decorations of the catacombs therefore can be no earlier than the end of the first century, nor later than the fifth.

The number of pictures that have survived is surprisingly large. The rich material they yield readily falls into groups based on resemblances of style, or on identity of subject matter; into groups therefore which either represent strata of art, or sequences showing evolution of treatment. It is the former, the purely chronological method, that Monsignore Wilpert has adopted.

The student of to-day who is about to embark on a comparative study of the art of the catacombs with Monsignore Wilpert's book on his study-table is in a very different position from his predecessor of only a year ago. To have a clear vision of the art in question is as easy now as to eat a dinner at a good Parisian restaurant. Formerly the task was similar to that of a hunter who, by personal prowess, snatched his sustenance from wild forest glades. Many of the catacomb pictures are ill-preserved, ill-lighted, difficult of access; some are disfigured to the point of unintelligibility; the colours of others can only be revived temporarily by washing, or by the removal of chalky efflorescences which soon re-form. On the spot it is often very difficult to penetrate through the nebulous veil behind which the original lurks, or to conceive as a whole that which is only seen piecemeal by an artificial light. Monsignore Wilpert has swept all these difficulties out of the student's path. Caution, however, must be observed in the formation of new opinions, for misleading similarities of style sometimes *seem* to exist in uniform and small reproductions of originals of very divers sizes. In Wilpert's work the reproductions are naturally adapted to the size of his book; it is true that figures stating their exact dimensions are given in the text, these figures, however, though eloquent to the mind, do not impress the eye.

There is a tendency to draw arbitrary distinctions between contemporary Christian and pagan works of art. Their literary contents are doubtless different, but as works of art they are the result of a common artistic environment; they embody similar artistic conventions. Christian artists were doubtless trained in the ordinary ateliers, and as far as their *métier* was concerned they differed as little from their fellow-workmen as does the artist of to-day who is a freemason from one who is not. The position of Christian artists was similar to that of their brothers who wielded the pen; Christian writers of the first centuries spoke and wrote the same Greek as their fellows; what they had new to offer was not style, but a law of life; and even this, individual as it was, was permeated and moulded by the thought of the time. Christian art was an important branch of the general art of the empire. Pagan and Christian pictures should be distinguished, but also put into line, and studied together as the mutually illustrative outcome of identical aesthetic conditions.

A number of pagan pictures belonging to the first century of our era have been preserved: the wall-paintings at Herculaneum and Pompeii; in Rome, those of the house of Livia, those found near the Farnesina, those representing scenes from the Odyssey found on the Esquiline, and now preserved in the Vatican library, and many others; but no pagan pictures of value survive which represent the art of the second, third and fourth centuries, for our knowledge of which we have to rely on Christian sources.

Monsignore Wilpert has reproduced twenty-three examples of first-century art still *in situ* in the catacomb of Domitilla, some of them being single pictures, others complicated vaulting- and wall-decorations. These cannot but give a rude shock to the opinion that early Christian art is primitive. They are not the work of unpractised be-



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ginner, of pioneers who are timidly feeling their way along a dim and unknown path; on the contrary, they are the outcome of an art which is very sure of itself, is characterized by lightness and rapidity of execution, by the charm of tender, finely-interwoven colour-tones, by an amazing tact of omission (the fruit of long experience), and by ideality of conception, the hall-mark of classic art and inalienable birthright of any scion of the Greek spirit. For although Greece had at that date lost all social and political position, in matters of taste and culture she reigned supreme. The art of Rome (certain branches, such as portraiture, excepted) was essentially exotic.

The Hellenistic pictures in Pompeii, Rome, and elsewhere are generally reproductions of compositions invented some centuries earlier, possibly in that great art-centre, Alexandria; they had taken the taste of the public, had passed into the *repertoire* of the skilled house-decorator, and were repeated again and again, as pieces of music are repeated; not mechanically however, but with manifold variations of accessory—grouping, subordinate figures, etc. Among the Pompeian frescoes are whole groups of representations of the same subject; the single pictures of which these are composed are so similar the one to the other that it is obvious that they are derived from the same prototype; each of them, on the other hand, is so dissimilar in detail that no single repetition is without its peculiar character and charm. This freedom of execution even in the repetition of identical subject-matter shows how gifted were the copyists employed, and how well versed in the technicalities of their art; the quality of their work, its tenderness and subtlety, would of itself give birth to the suspicion that they were Greeks; this suspicion is corroborated by the evidence of literature, and by the circumstance that in almost all instances

the annotations, names, etc. attached to pictures are written in Greek, and not in Latin. Christian painters of a somewhat later date, working also from a canon or *repertoire* of *motifs*, display the same freedom in their treatment of inherited compositions.

The scientific study of early Christian art is peculiarly interesting because, like early Greek art, it yields the whole history of the formation of a type, of the growth of a composition; for Christian compositions of the first centuries were naturally not inherited; their execution and composition are nearly contemporary. To take one example only. According to Monsignore Wilpert there are 114 representations of the Good Shepherd in the catacombs; these conform to two types only—the Shepherd carrying His sheep, and the Shepherd in the midst of His flock.

The two representations of the Good Shepherd in the catacomb of Domitilla (Wilpert, pl. 11, nos. 2, 3) resemble each other in conception and motive, but differ from each other in important details; although they are evidently derived from a common prototype, each is so independent of the other that it is impossible to say which conforms most nearly to the lost original. In both the Good Shepherd is the centre of a circular composition; in the one He wears a tunic, in the other an exomis; in both his hands are out-stretched, a lamb rests on His shoulders, and two lambs, standing on either side, look up at Him. The Shepherd in the exomis holds a syrinx in his outstretched right hand. Bushes and trees form the background. All accessories are strictly subordinated to the statuesque central figure which dominates the composition. The brush-work is broad and free from any hint of linear definition, details are disregarded. The pose is light and elastic, the figure *mouvementé*, its impressionism is realistic in character. The artist, placing tone beside tone with an

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assured hand, has succeeded in suggesting the living play of light and shade on the surface of the body; this was his principal aim, the suggestion of a living thing enveloped in air and bathed in light. In this respect, as in others, the aims of classic Christian and of classic pagan art were identical. This ideal is nearer that of modern impressionism than was that of any of the schools of the so-called Renaissance of antique art; for though Italian Renaissance artists always strove to paint in the classic manner, they were the children of their times, and the exponents of an art which was passing through its beautiful early phases, was strenuously acquiring its powers, not lightly playing with them; an art therefore which was objective, and demanded the accurate statement of facts, and to which drawing in the academic sense was a *sine qua non*. Cinquecento painters would have applauded Ingres' dictum 'Le dessin est la probité de l'art.' Mr. Sargent has said of the work of perhaps the most subtle of modern landscapists, that it is so slight that if there were a little less there would be nothing, adding, however, that for his part he preferred a little beauty to a great deal of ugliness. The same objection may be made to the lightly defined wall-paintings of the first centuries of our era; to the superficial they may appear superficial, careless, and incomplete; they may even be despised as improvisations; but such lightly-evoked impressions are the evanescent flower of centuries of conscientious labour. Their incompleteness is *voulu*. They presage the end. Such an art is justified by its masterpieces; it cannot be copied; and yet we only know it through copies made to decorate subterranean burial places; copies made with *brio*, and showing a tact of adjustment to locality which is surprising; but still copies. Such an art naturally died with the civilization of which it was a last word. In the fifth century the knowledge which lay behind it failed, its forms sur-

vived as fossils, which were gradually more and more disfigured by the baser accretions of time.

The mere juxtaposition of works of the second and fifth centuries suffices to proclaim the existence of the classic sense of colour, of form, of proportion, and of elegance in the one, and its absence in the other. The characteristics of second and third century art are less marked in character; it is difficult to bring them under hard-and-fast classifications. It was a period of transition, and its products are on different levels; the work of a gifted individual of the day was sometimes of a high classic quality, whereas that of a contemporary blunderer presaged the middle ages. The chronology of this period can only be very tentatively defined.

It is easy to fix the date of the execution of a Renaissance picture within very narrow time-limits. We know so much of the life of the day, of the individual artists, and of the course of their development; we are dealing, moreover, with original pictures, and not copies, with stronger individualities, and a more individualistic art. It requires neither genius nor very long training to answer the question whether a painting by Giovanni Bellini was executed in 1480 or in 1510; whether a portrait by Rembrandt be of 1640 or 1630; but he who thinks to achieve like results in the domain of early Christian or of late classic pagan art will be disappointed. This is partly due to the very different attitudes of classic and of modern art towards originality. The modern artist aims at expressing *himself*, at adding *his* personal impression of life to the great fund of general experience. The classic artist aimed simply at making a beautiful thing; he put his *amour propre* into its quality, rather than into its novelty; he created, *if* he created, because his artistic capacities were such that he could not do otherwise; but his lesser brother merely reproduced beautiful things created perhaps

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centuries earlier, treating them as *motifs* he was permitted to vary, expand, and interpret, according to the limits of his ability, and the exigencies of the space given him to decorate. The individuality of little men did not count for much; their taste, ingenuity, and technical ability for a great deal.

When once such a painter had received the commission to paint a given *thema* (chosen possibly from a sketch-book containing his *repertoire*), its execution and adaptation were probably left to him; whether the figures were slight or heavy, the limbs full or meagre, the grouping compact or loose, depended on his personal taste and on the spirit of the times. The liberties he took with his subject, however, were objective; he did not overlay it with his own personality, as did Giulio Romano when he translated Raphael's pen-and-ink sketches into great frescoes, or into oil paintings like the St. Michael in the Louvre, or the Battle of Constantine in the Vatican, in which the subtle personality of the master is eliminated by the rude vitality of his assistant. In these especial cases, although we do not possess Raphael's directing note, we know so much of his original work that we can form a fairly clear conception of what it must have been; but, alas, we can form no idea of the sketches of the great classic masters which were the *point de départ* of the interpretations preserved at Pompeii, Naples, and Rome.

Well-known parallel instances occurred in the school of Bologna of the time of the Carracci, of Guido Reni, and of Guercino; and it is a matter of common knowledge that the numberless oil paintings which bear the name of Rubens originated in much the same fashion; indeed it is this knowledge which induces the man of taste to give a far larger sum for a little colour-sketch from the master's hand than for a colossal altar-piece vicariously executed. These

considerations give venom to the reflection that we have no painting by a classic master of the first order, nor any sketch or drawing. For the house decorations of Pompeii or of the Esquiline can lay no claim to be original in the sense that their painters are equally responsible for conception and execution, as Crivelli, for instance, was for one of his Madonnas, or Corot for one of his landscapes. It is therefore time lost to search for an individuality, or a 'hand' behind any group of the Pompeian pictures, although the greater number of them are contemporary in origin, having been executed after the great earthquake of 63 and before the catastrophe of 79.

Christian pictures of the first century are only found in the catacombs; but it is highly improbable that they were designed to decorate Christian subterranean tombs; indeed their character occasionally renders this supposition unthinkable; it is nevertheless universally accepted—even by Monsignore Wilpert. They were obviously designed as decorations for the rooms of wealthy Roman Christians, and it is quite in accordance with the naïve and pathetic practice of classic antiquity that Christians should have adorned the last resting places of their loved ones with images of what had been pleasant to them in their warm earthly homes. It is probable that the prototype in the well-lighted dwelling house was far richer and more complex, more truly a work of art than its reproduction designed to be seen in the dim house of the dead.<sup>2</sup>

Certain compositions (such as the Good Shepherd, the Breaking of Bread, the Adoration of the Magi) obviously conform to a prototype. It is noteworthy that the later the picture the more stereotyped the formula; the subject-matter of the earliest pictures is treated with the greatest freedom; evidently no formula existed.

<sup>2</sup> On this point see J. P. Richter and A. Cameron Taylor, 'The Golden Age of Classic Christian Art.' Chapter III, 'Domestic Christian Art.' Duckworth & Co. London, 1904.

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Some second-century pictures are so original in conception, their composition is so different from that which obtained at later times, that we whose imaginations are dominated by later conventions have difficulty in recognizing their subject-matter. As examples we would point to The Crowning with Thorns (Wilpert, 18); a picture with three figures (Wilpert, 22); the Virgin, the Christ-child, and a male figure, until recently accepted as Joseph, but proved by Monsignore Wilpert to represent the prophet Isaiah.<sup>3</sup> There are other pictures of an early date which have as yet received no satisfactory explanation.

The accompanying reproduction is taken from a third-century wall-painting of classic character representing the Good Shepherd; it was discovered by Monsignore Wilpert in the catacomb of Praetextatus. Although it has suffered much, it is not disfigured, and may be accepted as a representative example of good early Christian art.

The Shepherd wears a girded exomis, from His right shoulder hangs a shepherd's bag, His feet are clothed in sandals, His legs in puttees (*fasciae crurales*). On his right are a group of seven sheep, who look up at Him trustfully; the number is probably symbolic. His attitude towards them is benevolent and possessive; clearly they belong to Him in some special sense. On the left are two other animals, which, though injured, are recognizable as a pig and an ass;

<sup>3</sup> We would note in passing that Mgr. Wilpert remarks that the figure of Joseph never occurs in the catacombs; this is significant of the spirit of the times.

they turn malevolent and jealous eyes onto the loved sheep; the Shepherd's relation to them is repellant; His outstretched staff forms a barrier between them and His flock. The landscape background consists of trees with birds among their boughs, a setting constantly seen in representations of this subject. The general significance is obviously allegorical: the Good Shepherd who loves and protects His sheep, and will allow no unclean or impure thing to insinuate itself into His flock. The lines of the composition are harmonious and fluent; its colour atmospheric; the pose of the figure is easy and elegant; its symmetrical construction, slender proportions, and the rhythmic counterpoise of the limbs find their parallel in Greek, not in purely Roman art. Its affinities are rather with earlier Hellenistic art than with the work of any contemporary sculptor, than with that of the designers of the reliefs on the columns of Marcus Aurelius, for example, or of the arch of Septimius Severus.

Such a picture would form an admirable central ceiling-painting to a room decorated in the so-called Pompeian manner. Its religious significance is veiled; to the pagan it would seem a charming piece of pastoral *genre* such as was fashionable both in Alexandria and in Rome, where the countrymen of Virgil were familiar with the charms of amateur farming; but to those who were initiated into the Christian Mysteries it would speak eloquently of deeper things.

# THE COLLECTION OF DR. CARVALLO AT PARIS

BY LÉONCE AMAUDRY

## ARTICLE III—EARLY PICTURES OF VARIOUS SCHOOLS

**I**HAVE already dealt in the last two numbers of THE BURLINGTON MAGAZINE with the pictures in Dr. Carvallo's collection that date from a period subsequent to the primitives. It now remains to speak of the earlier pictures, which are fifteen in number, of which six are Netherlandish, one Italian, three Spanish, four German and one French. I propose to treat each school separately and to mention the pictures in each school in chronological order, at least so far as the indications afforded by the pictures themselves and their critical examination make it possible to assign to each its place in order of time.

### NETHERLANDISH SCHOOL

I. The Descent from the Cross. Attributed to Gerard David (*circa* 1460-1523), Bruges School (height, m. 0'37; breadth, m. 0'27).<sup>2</sup>

The heads of the three figures on the left, with their square shapes, are modelled with powerful precision. The work has a very handsome appearance and one cannot too greatly admire the vigorous colouring, the transparent carnations of the faces and, above all, the superb white of a veil round Mary's head and of the winding sheet in which the corpse is shrouded. The body is strikingly true. The legs turned inwards, the crossed feet are stiff and still retain, after the nails have been removed, their tortured attitude. One arm hangs down, abandoned to Mary's kisses. The other has fallen beside the hips. The muscles of the chest and diaphragm stretch out beyond the salient arch of the ribs. And, as a funereal conclusion to this divine tragedy, the head, released from the upright of the cross, falls and slips backwards.

Baron Bodenhause, who is at present writing a great work on Gerard David, has seen the picture at Dr. Carvallo's and, in view of the stirring beauty of the work and its powerful expression, has declared that he intends to class it in his book as a Gerard David in that painter's latest manner. At least the figures of Christ and the three persons on the left are indisputably by Gerard David. Baron Bodenhause recognizes the master in the incisive strength of the modelling, in the characteristic clutching of the hands of the corpse and of the Blessed Virgin, both tragically convulsed into the shape of a claw. The other figures are modelled more boldly, after the manner of Adriaen Isenbrant. It is possible

that the work may have been finished off by this pupil. Baron Bodenhause's opinion is confirmed by M. Georges Hulin, who considers the picture to be undoubtedly a late work of Gerard David.

This picture, which must be a reproduction of a large painting by Gerard David that has disappeared, has often been copied. Personally, I know of two copies: one is at Mr. Colnaghi's, in London; the other is at the Uffizi Gallery at Florence. The inscription on the frame of the latter runs:

'DEPOSIZIONE DI CROCE. LAMBERTO SUAVIO DIP.'

'Lamberto Suavio' stands for the Liège painter Lambert Lombard (1505-1566), who is often called in error Susterman or Suavius. This artist worked in the shop of John Gossaert (Mabuse), and afterwards went to Italy in the suite of Cardinal Pole.

The expression on the faces is different. The grouping of the figures has been changed. Many details have been added or suppressed. But the essential modification arises from this, that for the Flemish master there has been substituted a copyist of whom it may be truly said that he has quite succeeded in turning a work full of vigour and emphasis into an insignificant and dull thing.

II. The Virgin with the Veil. Bruges School (height, m. 0'54; breadth, m. 0'42).<sup>3</sup>

First of all, this painting must be compared with two Virgins catalogued as by Quentin Metsys, which present curious analogies with each other and with the present painting and no less suggestive differences. One of these is in the National Gallery and forms part of a diptych of which the opposite panel represents the Saviour. The other is in the Antwerp Museum, in the Van Ertborn collection.

The expression of the subject, which is essentially gothic, the realism of the drawing and the draperies and an air of rustic simplicity in Dr. Carvallo's picture leave no doubt as to the age of the painting and its chronological precedence with regard to the pictures in the National Gallery and the Antwerp Museum. This is one point gained. The face of the first Virgin with the veil is longer and more pointed than the others and the planes are more defined. It is the face of a woman who is already aged and, in this respect again, she remains the eldest of the three 'sisters,' who, independently of the artistic resemblance, have also a family likeness to one another. But it is important to remember that these powerful accentuations, this gravity of the expression, this general simplicity, as opposed to the softer forms of the two younger Virgins, to their more youthful eyes, with their more modern expression, and to a cer-

<sup>1</sup> Translated by A. Teixeira de Mattos. For Articles I and II, see THE BURLINGTON MAGAZINE, Nos. XX and XXI, November and December 1904.

<sup>2</sup> Plate I, page 295.

<sup>3</sup> Plate II, page 298.



PLATE I. DESCENT FROM THE CROSS, BY GERARD DAVID.  
IN THE COLLECTION OF DR. CARVALLO.









PLATE II. VIERGE AU VOILE: BRUGES SCHOOL.  
IN THE COLLECTION OF DR. CARVALLO.

## Carvallo Collection—Early Pictures of Various Schools

tain prettiness in the arrangement, are at least, here and there, as representative of an ideal evolving through time as consonant with individual character, at the respective ages of the subjects treated.

As the Virgin who is first in date is also the eldest, so she of the diptych appears to be the second from the point of view of the execution and the immediate junior in age. Already the modelling of the face is much less compact, less studied, less rounded, fatter. The Virgin is twenty years old at most. Certainly, an old gothic master, one who would not be likely to amuse himself by playing tricks with reality for the sake of an aesthetic expediency of which, for that matter, he would be utterly ignorant: such a one would never have placed the improbable youthfulness of that mother by the side of a Son of thirty.

The comparative lateness of the painting, in the portrait of the Virgin of Antwerp, is again in direct proportion with the youth of the subject. The Virgin with the Veil, in her treble incarnation, goes through art in the opposite direction to the destiny of human beings. She first passes from serious maturity to the graces of twenty years and then, in the person of the Antwerp Virgin, reaches the happy age of young girlhood. In fact, we have here told in three pictures the whole story of a Renaissance worthy of the name.

To keep strictly to our study of these three pictures, has art gained or lost much by this? We see that, in all three, the hair falls in thick tresses, which follow the side of the head and the neck until they are lost in the draperies. But, whereas, in the two more recent pictures, the massy hair hides, not, perhaps, without premeditation nor yet without heaviness, certain details of the head and neck, the hair of the gothic Virgin follows their lines while leaving them all their freedom and all their untrammelled grace. The painter almost entirely conceals the ear of his Virgin in the picture at the National Gallery and does away with it quite in the Antwerp Virgin. This observation is not without interest when we remember that the primitives were loth to depict that organ, which was regarded as too difficult of execution or deliberately neglected as an unpleasing detail, a sudden break in the pure harmony of the curves and ovals. The gothic painter, on the other hand, was not afraid to uncover and to model the ear of his Virgin.

The ornaments, which are identical and of an equal simplicity in the two earlier paintings, become much more heavily laden on the nimbused head of the Antwerp Virgin. The veil falls almost vertically, with a wide and supple movement, in the first picture. It is flung further back in the second, although the arrangement remains very similar in places. But the painter has conceived

very differently the shape of the veil of the third Virgin, in which the free and natural disposition of the gauzes makes way for an *ex post facto*, wilful and capricious arrangement. The lines of the neck, well modelled and wrapped in shade, rise distinctly from the breast of the gothic Virgin. They are shorter in the second picture, thinner in the third, so much so that they seem with difficulty to bear the weight and volume of the head.

But where the character of the several works is marked with precision is in the execution of the hands. The hands are joined alike, with fingers outstretched and meeting. This slightly upward direction is very much the same in the first two paintings. It becomes almost vertical in the third and the fingers, so stiff and thin, have a less significant grace.

After comparing the three and taking note of the differences in the modelling and design, we do not hesitate to see in the execution of the hands of the gothic Virgin one of those fine displays of realism belonging to the later days of the middle ages, between the disappearance of Memlinc and the maturity of Quentin Metsys. Mr. Weale,<sup>4</sup> it is true, recognizes none of Memlinc's influence in this picture and thinks that it is the work of an artist who was taught at Antwerp, but who was painting in Spain at the moment of its execution. Many copies of the Virgin do, in fact, exist in Spain. If we bear in mind this fact, which was not known to Mr. Weale, while examining the golden tapestry in the background, on which the eminent critic chiefly based his opinion, we are led to believe that the work must have long figured in some church in Spain and that the background was repainted by a Spanish artist in the Spanish style. These later touches do not go so far as to alter the essential character of the work, but it is quite true that they do affect one's first impression in a remarkable manner. If, however, we suppress the background and examine the painted figures separately, we find all the Flemish signs: the conception, the type, the colouring stand out prominently.

Taken as a whole, therefore, the question may be stated in these terms: Does the Virgin with the Veil in the Carvallo collection mark a first stage in the work of Quentin Metsys, or did this master simply draw his inspiration from an earlier picture? Is the present picture really separated from the other two by the distance intervening between an ancient period and more modern times, or is the evolution rather a purely individual one and have we here to do with three works by Quentin Metsys painted in his first, second, and third manner? The conclusion at which I arrive must be that the Carvello Virgin is a Flemish work, gothic rather than primitive, with this

<sup>4</sup> It should be stated that Mr. Weale has seen photographs only, and therefore does not wish his opinions to be regarded as final.

## *Carvallo Collection—Early Pictures of Various Schools*

hypothesis, that it is probably a Metsys, a Metsys, so to speak, antecedent to himself, and, I repeat, not so much primitive as gothic.

III. Coronation of the Virgin. Attributed to Jan Gossaert, known as Mabuse (*circa 1470-1541*), by M. Kleinberger (height, m. 0'45; breadth, m. 0'32).<sup>5</sup>

The blue draperies of the angels, the bright blue background, the blue light which, at the top of the window, strikes vigorously upon the panes of the impost are of a colouring quite peculiar to Gossaert. Over the tender pink flesh of the Child, over the green and black of the stuff at the Virgin's wrists, bursts, with a sudden splash, the red-rose of the cloak. The Virgin's head is surrounded by rays. Her crown is adorned with precious stones of the most varied colours and her hair at each wave displays little golden ripples.

The chief structure is in the Renaissance style, and the angel musicians are not without a certain Italianism. But if Gossaert is really the painter of this picture, it must have been executed before his departure for Italy. The radical transformation that followed upon this journey readily suggests that Gossaert may before that time have received some distant impressions and allowed himself, within the measure of the means at his disposal, to be carried away by his sympathies.

The colouring, which is peculiarly intimate even in its liveliest effects, the composition and all the smallest details of the work reveal the Flemish origin and the persistence of the gothic spirit in this disciple of the Memlincs and the Metsys. He even goes farther back here, in point of time, than his first masters. In the Coronation of the Virgin we find precious metals applied or introduced in the manner of the old illuminators: the mosaic of the pavement, the jewels in the crown, the gold-worked cloak, the plots pricked with little enamelled flowers. If we except the absolutely pictorial colouring, Gossaert's talent at this period depends less upon painting than upon the art of the master-limners.

IV. Portrait of Margaret of Austria, daughter of the Emperor Maximilian and of Mary of Burgundy, aunt of Charles V (height, m. 0'35; breadth, m. 0'30), by Bernaerd van Orley (*circa 1493-1542*).<sup>6</sup>

This portrait was shown at the Exhibition of Primitives held at Bruges in 1902. It is the object of a very interesting study by Dr. Friedlander, the conclusions of which are quoted in the critical catalogue of M. Georges Hulin. Here are the words of the catalogue:

'The amended attribution of this work has been pointed out by Dr. Friedlander. It appears to be justified. Bernaerd van Orley, moreover, was the official painter of Margaret of Austria. The portrait here exhibited is probably the original. The Antwerp Museum, in the Van Ertborn collection, possesses an old copy.'

<sup>5</sup> Plate III, page 301.

The difference in quality between the two works is, in fact, so great as to leave no room for hesitation.

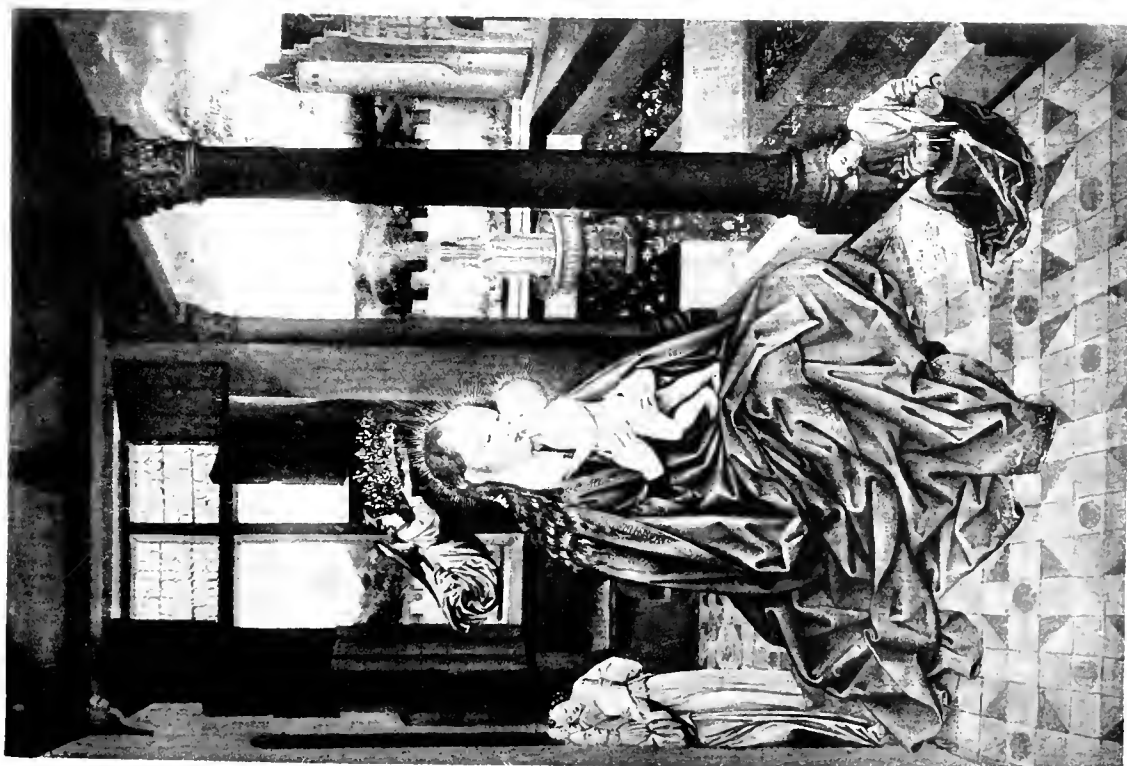
The work of Bernaerd van Orley, who may be called one of the founders of modern art, is far removed from the mystical conceptions of the preceding generations. The draughtsmanship has not deteriorated. It remains honest, firm and fine. The expression acquires something that has not been seen before: it is noble and aristocratic; but the artist has not shrunk from emphasizing, in this portrait of a Hapsburg in a widow's cap and chemisette, her energetic and passionate character, in which an imperious will appears to silence the sensuousness betrayed by the nostrils, written in the corners of the small mouth, with the thick, fleshy lips, which Velasquez was to find again in the descendants of the imperial race.

Contrasting with the colouring of the flesh, the bluish white of the veil and the collar stand out against the dark green of the background. And, gracefully laid upon the breast, the plump, dainty, pretty hand is heightened by the white note of a bit of stuff at the wrist.

V. The Entombment. Flemish school (?), fifteenth century (height, m. 0'55; breadth, m. 0'35).

This picture has suffered badly. A group of female saints surround the body of Jesus, stiffly stretched on a winding-sheet at the foot of the cross. Two male figures, one of whom is St. John, complete the group. A young girl holds in her arms the Virgin Mary, who, but for this pious aid, would fall swooning on the body of her Son. In the foreground, St. Veronica, in a turban, is praying with joined hands. Another saint, the Magdalen, kneeling and draped in long white veils, is anointing the feet of Jesus with perfumes. Near her is a box containing aromatic drugs. To the right, very far back, the scene of the entombment is represented with the same figures repeated and decreased in size by the distance; the body of Jesus is carried to the entrance of the Holy Sepulchre, cut vertically in the rock. In the background are steep rocks, bare on their sides, covered on the top with thin vegetation and stunted trees.

Mr. Weale, who has seen a photograph of this picture, discovers in it no relation with the school of Van der Weyden, to which Dr. Carvallo had at first thought of attributing it. Nor does he think that it is Flemish, although he believes the artist to be under the Bruges influence. He points out that the very individual types of St. John and the female saints in the background differ from the types adopted in Flanders to represent the same persons and concludes that the work might have a French origin. Baron Bodenhausen, on the other hand, observes many points of resemblance in it with the school of Isenbrant; and we, for our part, consider that it has an indisputably Flemish character.



VIRGIN AND CHILD; FLEMISH SCHOOL



PORTRAIT OF MARGARET OF AUSTRIA,  
BY BERNARD VAN ORLEY.









THE RISEN CHRIST APPEARING TO  
HIS MOTHER; FLEMISH SCHOOL.



THE EDUCATION OF A PRINCESS;  
FRENCH SCHOOL.

## Carvallo Collection—Early Pictures of Various Schools

VI. Christ appearing to the Virgin. Antwerp school (?)<sup>6</sup>

Christ is descending from the celestial heights with an oblique movement, His legs crossed and joined together. The folds of His cloak, fastened across His chest with a clasp, float behind Him. He carries a cross adorned in its upper part with knots of ribands. Below, in the foreground, the Virgin, with her knees covered with ample drapery and her arms crossed over her breast, is kneeling by a fold-stool, amid a Renaissance architectural scene of arches and colonnades that have a most curious effect. At the back is a canopied bedstead with a large pillow. The straight lines of the Virgin's hands recall certain peculiarities in the work of Bles, that original Bouvignes artist. In any case the colour-scheme and the architecture belong undoubtedly to the Antwerp school.

### FRENCH SCHOOL

VII. The Education of a Princess. French school, late fifteenth century (height, m. 1.25; breadth, m. 0.50).<sup>6</sup>

The title which was at first given to this painting, and which it bore in the Exhibition of French Primitives in 1904 was the Education of the Virgin. Mr. Weale, who admits the French origin of the picture, has pointed out very justly that, in the representations of this religious subject, St. Anne is always depicted as giving the lesson. According to him, the unknown artist intended to represent the education of a princess and four ladies. The princess would perhaps be a saint, but Mr. Weale does not give an opinion as to her personality.

This picture is, without a doubt, only one panel of a triptych of which the rest is lost. In an interior paved with mosaics, lighted at the back by a barred bull's-eye window, above a tall chimney-piece laden with ewers and platters, five young women, each holding a book in her hand, are listening attentively to a master's teaching. The latter has a clean-shaven face, wears a cap edged with ermine and is seated in a large throne surmounted by a tapestried canopy. He raises his finger to emphasize the lesson. Kneeling on the step of the throne, a royal pupil, her head decked with a crown, her hair spreading over her shoulders, presents an open book to the teacher. The other ladies are represented in various attitudes expressive of studious interest.

M. Henri Bouchot, the famous expert, has recognized in this picture different articles of feminine attire worn in France at the time of Anne of Brittany: the embroidered carcanet trimming of a bodice, a tall, turbaned head-dress.

The gowns are already 'costumes.' The curve of the breasts appears, as in the dress of that time, under the black-velvet facings. And the

<sup>6</sup> Plate IV, page 304.

types, combined with a certain worldliness, the pleasant unconstraint of the attitudes and a care for appearances, tell us that we are here in that land of *la douce France* where faith becomes humanized and assumes an air of elegance, where the religious picture hesitates between the sacred and the profane.

The composition and the colouring again drift away and already are perceptibly removed from the Flemish methods. The materials of the dresses present a remarkable solidity. The whole work—draughtsmanship, colouring, composition and character—is very much in the general style of the great scenes of French life at the end of the fifteenth century.

### SIENESE SCHOOL

VIII. St. John the Baptist in the Wilderness. Sieneese school of the fifteenth century. Attributed to Giovanni di Paolo (height, m. 0.40; breadth, m. 0.30).<sup>7</sup>

This painting is obviously the first in point of date in the collection. The scene is laid in the midst of a strange landscape, one corner of which represents either the sky or the sea, while the rectilinear cornfields and lawns in the background picture a fantastic oasis such as might be conceived by an old artist whose fervour exceeded his knowledge.

St. John, covered with a sheepskin and carrying a cross surmounted by the inscription *Ece annus* (*Ecce agnus*), points with his right hand to the lamb lying at his feet. Close by, a group of figures looks on with sustained attention, in varied attitudes of contemplation. This group, by a very special and perhaps not involuntary effect of composition, offers the clustering, thick, compact appearance, the uniform and spontaneous movement of a mystic flock, with certain heads standing out above the crowded shoulders, their eyes greedily fixed upon the shepherd. The drawing is conscientious and clever. The sky-blues, the reds, the gold undoubtedly belong to that admirable period the sense of which is soon to be roused to new plastic ideas. Still ingenious, ingenious and meticulous in detail, it has just discovered Greece. Catholic, it has enthusiastically greeted the pagan choruses figuring on the friezes. In this picture by a definite master of the earliest ages of painting, the tunics and robes fall straight, soberly, logically from the rigid hips, as in the processions of antiquity, and the faithful borrow something from the rhythmical gait of the heroes.

The painter of the St. John in the Wilderness has certainly not belied his gothic beginnings. The Byzantine traditions are still here. The artist has preserved some of its stiffness and much of its charm. But the legacy of the middle ages has been increased by a new fortune. Something unexpected has come upon the scene. And this

<sup>7</sup> Plate V, page 307.

## Carvallo Collection—Early Pictures of Various Schools

is as the dawn of a renaissance which, going back in search of itself to the primordial sources of antiquity, has suddenly recognized itself in the severity of Dorian art.

One important detail will assist us in determining with yet greater certainty the 'age' of the picture and that is the movement of the fingers of the two chief figures in the group, with their feverish and demonstrative hands, whose gestures seem nervously to confirm the supreme word of the teacher.

The St. John, who stands on our right, quite separated from the group, has certainly been the object of a few very clever after-touches, executed at least a century later by a master who was careful to respect the fine unity of the work. The colouring of the flesh, in the primitive portions, is of a greenish blue. It is pink in the touched-up portions. Now, if we carefully examine the saint's head and arm, we discover, under the new layer of paint which has been added and which has, in parts, fallen off, the carnation common to the other figures.

On the other hand, the direction of the right forearm and hand of the saint has been changed, doubtless because, in this way, the gesture pointed more directly to the lamb. Whatever the reason may have been, this modification is clearly shown by a vestige of a hand still visible beside the piece which has been substituted for it, the matter of which hand is identical with that of the hands of the other figures. Lastly, the golden, curly hair, treated originally in detail, hair by hair, has been repainted in masses on John's head; and here again we find, in places where the later paint has cracked, single hairs conceived according to the older manner.

In spite of these details, we find, first, in the general movement of the figures; secondly, in the arrangement of the draperies; and, thirdly, in the hair shirt on John's breast, a strong resemblance with the St. John in the Crucifixion by Fra Angelico that hangs in the museum of the convent of San Marco at Florence.

These remarks could, for that matter, have only such value as attaches to a comparison by analogy. And I am pleased that Mr. Roger Fry, when consulted, gave it as his opinion that the St. John in the Wilderness was the work not of a Florentine painter, but of a master of the Sienese school, Giovanni di Paolo *alias* Giovanni del Poggio, a contemporary and collaborator of Sano di Pietro.

In any case, for all the reasons which I have given and in spite of the signature, followed by the well-known monogram, which appears at the bottom on the left, in spite of the date of 1500, which might lead the ignorant to think it to be a painting by Mantegna, it is certain that that master is not the painter of the picture. His signature must have been added by the painter

who retouched the figure of St. John the Baptist, perhaps in the sixteenth century.

### SPANISH SCHOOL

Dr. Carvallo owns three primitive paintings that once formed part of the Alava collection. After careful consideration, based in part on the double origin, Flemish and Italian, of the foreign influences recognized and on what history teaches us as to the roads followed in the Peninsula by these parallel currents, it has appeared to me quite reasonable to attribute the first two to the Castilian school and the third either to the Aragonese school or to the Catalanian or Valentian schools. These are so nearly related that it is difficult to pick out the traces of a native originality from the midst of foreign additions and, *a fortiori*, to perceive the signs of a more definite local character and the marks of the respective schools. In proportion as the art of painting develops, all that is indiscernible and collective in its primitive manifestations tends to disappear. The distinctive characteristics increase by degrees. Art becomes national, with well-marked subdivisions, first by districts, then by towns, until at last the lofty individualities are produced whose appearance denotes the completion of the cycle.

This natural law is nowhere more strictly to be verified than in the history of Spanish painting. But, at the obscure period with which we have to do, there were no painters, properly speaking, of Burgos, of Toledo, of Saragossa, of Barcelona, of Valentia; and the only organic division was established, in an elementary fashion, between the Hispano-Flemings and the Hispano-Italians.

IX. The first of these pictures, the Presentation of the Virgin in the Temple (height, m. 0.78; breadth, m. 0.48),<sup>8</sup> is, in my opinion, the work of a Spanish primitive of the Castilian school in the fifteenth century.

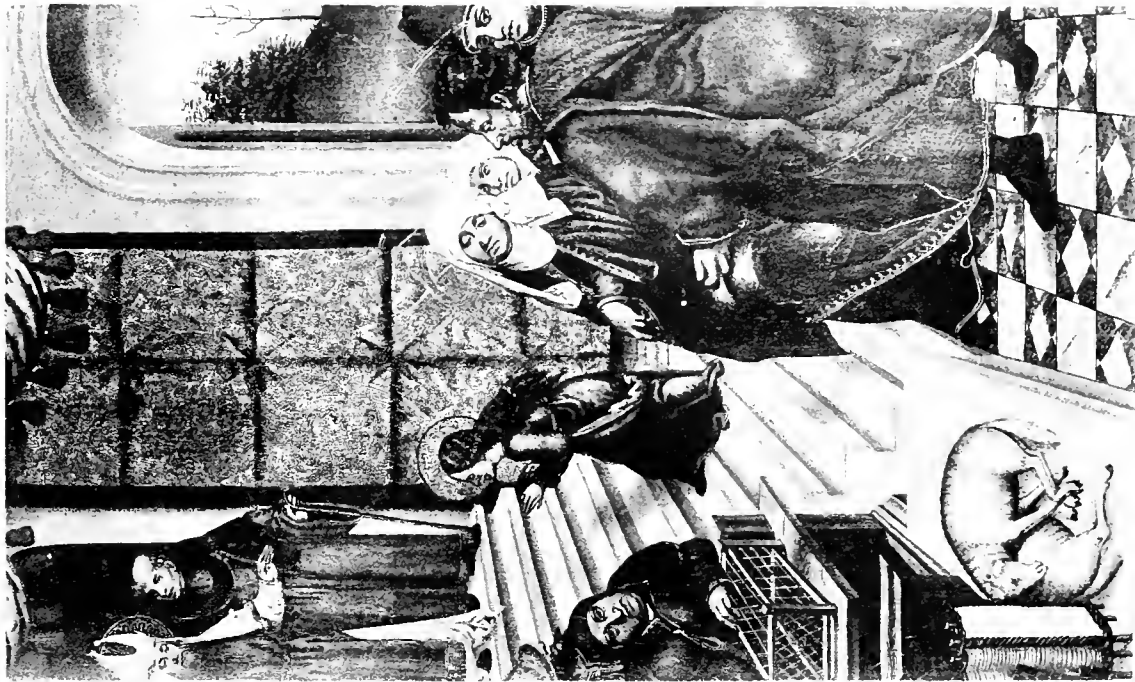
The Virgin, bending forward, is climbing the steps of the temple. At the top of the flight, the high priest stands waiting, attended by a monk. To the right is a group consisting probably of St. Joachim and St. Anne, with a fourth figure wearing a sort of tall oriental cap. On the left is a trader leaning against a cage of birds, at the foot of which lie two lambs with their feet bound: it will be remembered that the law of Moses ordained that the woman lately delivered of a child should make an expiatory offering of a dove and a lamb.

Behind the trader appears the face of a picturesque ruffian, a profile of a miquelet or bandit common with the Spanish and Flemish artists of the subsequent age. In a corner of this pious picture, beside the full and robust faces of the saints, grave Hispano-Moorish faces in which the ethnical expression is retained in spite of the roughness of the drawing, it is as though the dis-

<sup>8</sup> Plate V, page 307.



ST. JOHN THE BAPTIST  
IN THE DESERT, BY  
GIOVANNI DI PAOLO.



THE PRESENTATION OF THE BLESSED VIRGIN  
IN THE TEMPLE : SPANISH SCHOOL.

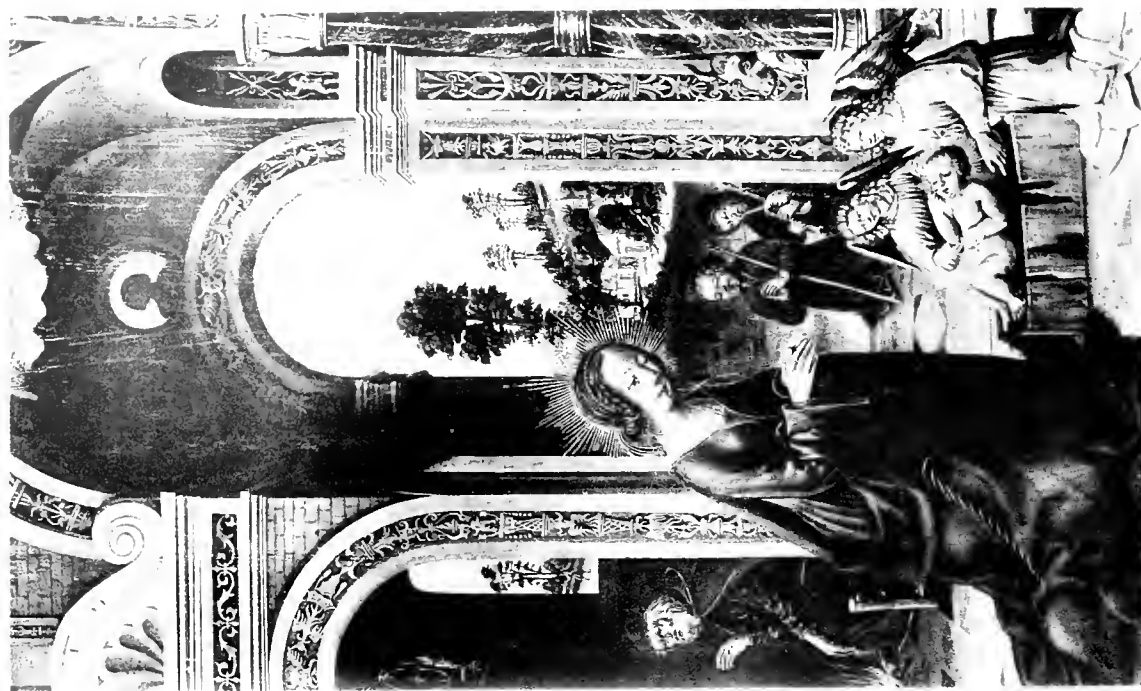








THE MYSTIC MARRIAGE OF ST.  
CATHERINE; SPANISH SCHOOL.



THE NATIVITY; SPANISH SCHOOL.



## *Carvallo Collection—Early Pictures of Various Schools*

ciple of the Flemish masters had amused himself by introducing, as in a spirit of schoolboy farce, the impertinent oddity of a ruffian. The indication is more serious, the meaning more profound: pure religious symbolism was never a traditional fact in the south. Here for the first time, the naturalistic tendencies that were to end in Zurbaran, Ribera and Velasquez are displayed in a definite although quaint, picaresque and almost clownish fashion.

The painter of the Presentation of the Virgin does not know all the shifts of his craft, but he inquires into its laws with a touching good faith. It is in this way that, wishing to show a diminutive Virgin, he has produced a dwarfed figure of a woman: a singular example of artistic probity and of ingenuous application carried to the pitch of an abortive effort. The red and green-coloured stuffs and the hangings are extremely heavy. The colouring, which is less brilliant, less delicate than the Flemish, is also warmer and quieter; and the impasto of the colours is marked by great solidity. The architecture of the temple is conceived with simplicity; and through the wide openings at the back appears a tree-clad undulating landscape.

To sum up, with all its hesitations, its tendencies, its ignorances and its borrowings, thanks also to its anthropological indications, this work may be looked upon as a most curious specimen of primitive painting in Castile in the course of the fifteenth century, during which so constant a relationship was established between Flanders and the Spanish house, which was connected by many links with the Burgundian rulers.

X. The second painting,<sup>9</sup> evidently of later date, is marked, like the former, by Flemish influences and appears to us to belong to the Castilian school of the end of the fifteenth century.

Their nationality does not yet proclaim itself plainly from those three female faces, Flemish in their studied expressions and attitudes, Iberian in the shape of their features and the colour of their hair, which is of a golden brown. The unknown artist has painted the Mystic Marriage of St. Catherine. The Virgin Mary holds on her knees the Child Jesus, Who, His hands outstretched in a careless gesture, gives St. Catherine the mystic ring. In accordance with hagiographic tradition, the saint, as a king's daughter, wears a crown upon her head and her heavily-brocaded garments form a contrast with the simplicity of the others. In the middle, a little towards the back, a young girl assists at the scene. With a rose in her hand, she smiles gently to the Child. In the background, to the left, fall the vertical folds of a curtain that opens upon distant heights shrouded in a sierra sky, wild and deep and crossed by a flight of migratory birds.

The types, the colouring, which is of a heavy

richness extending from a glowing red to an almost black blue, and the landscape, so far removed from the bright clearness of Flanders, are very characteristic of the Spanish school. No doubt, judging from the exaggerated length of the saint's arms, from the rather barbarous drawing of the hands, it is easily seen that the artist had still much to learn from the Flemish craftsmen. But the women's pure faces, the varied charm of the expressions, the fine unity of the work, the gravity of the decoration and all the signs here apparent of intimacy and spontaneousness are so many proofs that the artist had learnt much by himself, and that his art was already rich in personal impressions.

XI. Of a drier and more arid quality than the foregoing, the Adoration of the Child Jesus<sup>10</sup> (height, m. 0.65; breadth, m. 0.40) takes its inspiration, above all, from Italy; and that is why I consider it a rather typical work of one of the schools in the east of Spain—Catalonia, Valentia or Aragon—which, thanks to maritime or political relations, derived many formulas and hints from the Italian school. Mr. Weale expresses the opinion that the artist is either a Spaniard who has worked under Flemish influence, or else a Fleming settled in Spain. I must here again recall the fact that Mr. Weale has seen only a photograph of the picture.

The atmospheric quality, the arrangement, the observation of the perspective proclaim an advanced knowledge. The marble and stone are rendered with great sincerity, with a very artistic love of the material and its reflections. But there is in the whole something modest, shrinking, and frail, something which excludes neither knowledge nor emotion, which would be admirably suited to engraving, but which causes one to regret the broader, freer, more generous workmanship of the Castilian masters of the Mystic Marriage and the Presentation, who are more really painters, more plastic, better observers and, the latter especially, less imbued with foreign characteristics.

### GERMAN SCHOOL

XII–XV. Four large panels, all of the same dimensions—the Descent from the Cross, the Last Supper, the Ascension and the Imprisonment of Christ—represent the South German school in the collection.

We recognize the same models in these dozen figures with Jewish profiles dryly and thinly drawn, painted, or rather coloured, in a fashion so deliberately hostile to any sort of grace or melting harmony that the manner of this painter appears to be the absolute formula of discord and brutality.

Ingenuousness, almost always charming in the old masters, stands here only for poverty of imagination. Notably in the Ascension, the artist

<sup>9</sup> Plate VI, page 310.

<sup>10</sup> Plate VI, page 310.

## *Carvallo Collection—Early Pictures of Various Schools*

juggles away his Christ in mid-air by methods which one would think borrowed from I know not what stage trick at the very earliest period of the scene-shifter's art. A landscape with steep rocks crowned with a quaint tree serves as a scene for this rural representation. And the extraordinarily wonder-struck air of the spectators confirms the burlesque notion that we are assisting not at a miracle, but at an open-air conjuring entertainment.

The interest of these four panels lies especially in the important document which they furnish upon the South German school. Nevertheless, notwithstanding his awkwardness, his stiffness and the absence of any idealization, the German painter at times attains something that resembles religious feeling, a hard, barbarian and gross feeling, but genuine and sincere. And the atmosphere of his pictures is not without delicacy.

Here ends my account of this important collection and I should be failing in gratitude were I not to offer my sincere thanks to Dr. Carvallo for the constant and valuable light which he has thrown upon the subjects of this study.

### A NOTE ON GIOVANNI DI PAOLO BY ROGER FRY

I have been asked to write a note on the picture of St. John the Baptist in the Desert in the Carvallo Collection. Even from a photograph there can be no doubt that this is a work of Giovanni di Paolo. It has all his characteristics—the peculiar relief of the features by means of sharp high lights upon a dark general tone, the strong marking of the individual hairs, again, by very light touches on a dark ground. The faces have his somewhat caricatured reminiscence of Fra Angelico's types. The drapery of the Baptist, with its beautiful but rather unstructural involution of design—a design that reminds one of Taddeo di Bartolo—is also personal to him. Another sign of Giovanni di Paolo's hand is the peculiar schematic treatment of the background with fields marked out by ruled lines in a chess-board pattern. This is exactly matched in his little picture at Christ Church, Oxford. Yet one more indication of authorship may be noted in the minutely naturalistic rendering of shells in the foreground, for Giovanni was almost the only Sienese artist who had the habit of introducing such motives into his pictures.

A propos of this picture I am able, through the kindness of the owner, Mr. Yates Thompson, to make known one of Giovanni di Paolo's miniatures.<sup>11</sup> It occurs in a MS. of the 'Divina Commedia' of which the earlier part is in a different, probably a Florentine, hand, but the Purgatorio and Paradiso are by an artist who may, I think, be identified fairly certainly with Giovanni di Paolo. It would not perhaps be easy to prove this from this particular example, but an

examination of the whole series leaves little doubt. We find scattered through these illustrations almost all Giovanni's peculiar mannerisms. One or two may be noted. He is very fond of decorating the walls of his interiors with faceted squares, each of which is exactly like a single member of the early gothic dog-tooth ornament, only somewhat flattened. This peculiarity occurs in the miniatures and also in the beautiful Annunciation belonging to Mr. Robert Benson, and in the Birth of the Virgin, in the Doria Gallery, recently attributed by Signor Toesca (*L'Arte*, June-August, 1904) to Giovanni di Paolo. Yet again, in a miniature at the beginning of Canto 29, we find a peculiar glory made of radiating red wings which is to be found exactly repeated in one of the predella pieces belonging to Mr. Charles Butler. It would, however, be tedious to give in detail the many reasons which lead one to ascribe this remarkable series of miniatures to this artist. The particular example here chosen is of interest because of the representation of the city of Florence. The Palazzo Vecchio, the Duomo, and the Campanile, are the buildings chosen to symbolize the town, and if proof were needed that Giovanni came to Florence this would supply it, for the drawing is clearly made by one who was familiar with the buildings. The condition of the cupola of the Duomo is interesting as affording a probable date for this series of miniatures, and at all events for one of, perhaps, many visits paid by the artist to Florence. The cupola is here seen to be completed, but the lantern not begun. As the lantern was begun in 1445 we may, therefore, date this shortly before that, in the beginning of the fifth decade. Giovanni di Paolo's imitation of Gentile da Fabriano might lead one to suppose that he came to Florence for the first time considerably before this; but since, so far as I know, his imitation is confined to one picture, the Adoration, in the Accademia, there is no need to suppose that he actually studied under Gentile. He was, no doubt, attracted by the miniature-like beauty of that work, and while he was in Florence studied and copied it. Another picture which impressed Giovanni di Paolo in Florence was the Last Judgement of Fra Angelico; and, as this was not painted till some time shortly before that artist left for Rome in 1447, it agrees roughly with the date which we must give to these miniatures. In spite of the marked influence of Fra Angelico which we notice in Giovanni di Paolo's works, it is not of a fundamental kind, affecting rather his invention than his actual draughtsmanship and design; so that there is nothing inconsistent with the idea that Giovanni was already a fully formed artist when he first came to Florence. His work as a miniaturist has been referred to by several writers; and if, as I believe, these Dante miniatures are to be ascribed to him, they give him a place as one of the finest of Italian miniaturists.

<sup>11</sup> Plate VII, page 313.

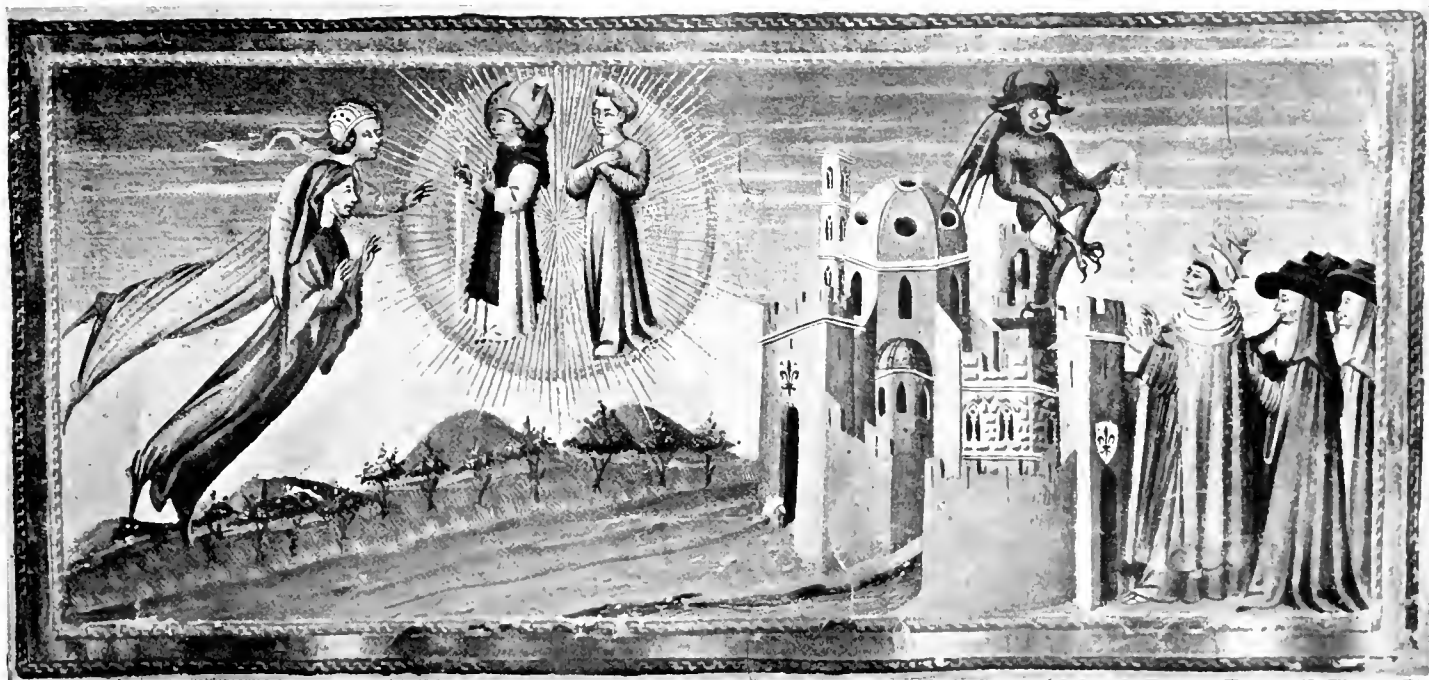


PLATE VII. MINIATURE FROM  
A FIFTEENTH-CENTURY MANU-  
SCRIPT OF THE 'DIVINA COME-  
DIA' IN THE COLLECTION OF  
MR HENRY YATES THOMPSON;  
ATTRIBUTED TO GIOVANNI DI  
PAOLO



# TRANSFER PRINTING ON POTTERY

BY JOHN HODGKIN

## PART II—A CATALOGUE OF LIVERPOOL TILES



AS for the tiles themselves I have endeavoured to make as far as possible a complete list of all known Liverpool transfer-printed tiles, and for that purpose I have described the specimens existing in the following collections :—

Schreiber Collection, Victoria and Albert Museum, South Kensington.

Victoria and Albert Museum, South Kensington, other than in Schreiber Collection.

British Museum.

Bethnal Green Museum.

Do. do. Salting Collection.

Mayer Museum, Liverpool.

Collection J. H. (now dispersed).

There are none in the museums at Stoke-on-Trent, Hanley, or Burslem, but at Hanley there are two salt-glaze plates, similar to those in the Schreiber Collection, No. 920, and G. 180 and G. 181, Bethnal Green Museum (late Jermyn Street Collection), now removed to the Victoria and Albert Museum, South Kensington.

Before giving my list of the various subjects a word or two on the tiles themselves may not be out of place. To begin with, they are usually about  $5\frac{1}{4}$  inches square and about  $\frac{1}{4}$  inch thick, glazed on the surface with a uniform, and not crackled or crazed, slightly bluish enamel of tin white. The body of the tile is of course of a porous nature, but seems to be less friable and somewhat harder than the usual Dutch tiles; but in spite of this I am afraid that but a small percentage of those that were affixed in the chimney pieces ever survived intact their subsequent removal.

The back is of course unglazed in order to render the setting of the tiles more easy and permanent. The tiles are printed in a variety of colours, as noted in Shaw and Gilbody's certificate. The 'black' varies immensely: sometimes it is of a rich, full, almost purple black, as in the tile of *The Three Gossips*, British Museum, C. 42, whilst among the tiles preserved in the Liverpool Museum may be seen nearly every shade of *black*, varied with shades of bistre, yellow, blue, and greenish-blue. Probably these varieties are not altogether intentional, some of the more pronounced being possibly produced during the experimental period of 1749-56. For coloured prints there occurs a full rich red, slightly on the crimson side, possibly increased by contrast with the bluish surface enamel, running into a full crimson red, as in the tiles in the wall frame in the Liverpool Museum. In the other large wall frame there occur six specimens printed in a bright

crimson purple, and again another single tile above them is of a purple-brown. This is possibly the colour that Green refers to in a letter to Wedgwood anent a cipher being printed on a service in that colour, strongly advising him not to employ it, since it will not stand 'up and down firing.'

Later on, as I suggested before, possibly owing to Wedgwood's influence, green was largely employed as an enamel colour in the 'Green Vase' and classical series. It is well known how partial Wedgwood was to green in pottery decoration, possibly owing to his invention of 'a fine rich green glaze' during his partnership with Wheildon. I only know of three tiles, all in the British Museum, which are enamelled in colours after printing (I am of course not including the Green Vase and classical pieces), and they are very curious. I can quite believe that they are very early. The engraving is rather rough, and the painting as well. The colours employed are blue, yellow, and manganese purple. There is one Watteau subject which is printed in a puce or light violet, of which examples occur in the British Museum, Victoria and Albert Museum, and my own. In the British Museum (case 65) it occurs on a Liverpool delft plate. Also at the British Museum is a *Ruin Scene* printed on a perfectly plain octagonal salt-glaze plate (case 23, G. 118) from the Willett collection, 1887, in a somewhat similar delicate colouring. The series of the theatrical tiles have usually the borders and the figure *slightly* tinted in pink.

What the retail prices of the tiles were in their early days is not known, except that they could be sold at little more than half the price of the 'Dutch' or hand-painted tiles, but owing to a letter of Green to Wedgwood in 1776 having been preserved we learn that 'The prices I sell them to the shops, etc., are as follows :—

	Per dozen.
	s. d.
For black printed tiles ...	5 0
Green vase tiles ...	4 0
Figured tiles, green ground ...	4 6
Green figured tiles ...	4 0
<sup>1</sup> Half tiles for borders ...	2 9
Rose or spotted tiles ...	3 6 &c.'

These prices were certainly not excessive, and there is little room for wonder that they 'caught on' and proved such a success. They must have been made in very considerable quantities, for Zachariah Barnes, who at one time had a monopoly of supplying Sadler and Green with the blank tiles, was heard to say that he made a profit of £300 a year by his tiles alone. Barnes was a noted Liverpool potter, a native of Warrington,

<sup>1</sup> Illustrations of these may be seen in the frame of *Theatrical Portraits*, Victoria and Albert Museum, 27.1874.

## Transfer Printing on Pottery—Catalogue of Tiles

and brother to Dr. Barnes, of Manchester. He was born in 1743, died September 1820, and was buried in the Baptist Burial Ground in Low Hill, Liverpool. He began business as a potter in the Old Haymarket on the left side going towards Byrom Street. He also was a noted maker of char pots.

It will be seen by the above dates that the early tiles could not have been made by Barnes. More probably they were made by Alderman Shaw, who was one of the leading Liverpool delft manufacturers.

The method of printing was as follows, and is practically the same as obtains in the present day. An engraving is made, but not reversed—as would be necessary for, say, a book illustration or a print—a print is taken from this in a permanent ink, that is one which will stand firing in a kiln; whilst moist this is placed with the inkside downwards on the tile, to which, owing to the composition of the ink, it adheres. The tile is then fired in the ordinary way, the paper is burnt off and the ink remains.

As regards the engravers of the plates, but few are signed. I have only been able to find nine specimens in all; of these seven are signed by Sadler, one by Green, and one Liverpool only.<sup>2</sup> We learn through a letter from Green to Wedgwood that they had engravers at work for them, one in particular is known by name, viz., Richard Abbey, who left Green and after being engraver at the pot works in Glasgow, and also in similar employment at Nance, started a pottery in conjunction with a Scotchman named Graham, about 1793 or 1794, and in 1796 sold it to Messrs. Worthington, Humble and Holland, who named the pottery 'Herculaneum.' The excellence of their transfer work may be judged from the two well-known portrait plaques—the first that of George Washington, in black; the other an excessively rare colour print in stipple of Mary, Queen of Scots; this is in my own collection. I have only seen one other example of this particular transfer, and that was sold in Birmingham in October 1892, being in the Buckley collection. My copy was originally in a black basalt oval frame, marked 'Herculaneum,' but this was unfortunately broken, and portions lost before I finally bought the transfer.

As regards the subject-matters of the tiles, they are indeed varied, ranging from theatrical up to sacred subjects. The best tiles as regards the quality of the work, both in engraving and transfer, are perhaps the series of fables, mostly derived from Æsop; then, and perhaps the most valued, on account of their interest and scarcity are the theatrical tiles, a most interesting series, the subjects being in some instances apparently copies of engravings from Bell's 'British Theatre,' and the

same publisher's Shakespeare, whilst others, notably that of David Garrick in the character of Abel Drugger in 'The Alchemist,' are copies of engravings in a tiny volume of theatrical portraits, dedicated to that great actor, a copy of this little book being in the Dyce and Forster Library at the Victoria and Albert Museum. As regards other subjects, I have endeavoured to classify them in such a manner that no difficulty should be experienced by any collector in identifying his particular specimens by means of the description in my list. The subject matters are as follows:—

### Reference Nos.

- A. 1 to 2. Armorial.
- B. 1 ,, 4. Astrologers or Fortune-tellers.
- C. 1 ,, 3. Chinese Style.
- D. 1 ,, 2. Classical or Allegorical.
- E. 1 ,, 3. Clerical.
- F. 1 ,, 41. Fables.
- G. 1 ,, 3. Columbine, Harlequin or Pierrot.
- H. 1 ,, 12. Couples, Courting Scenes or Lovers.
- I. 1 ,, 20. Domestic, *Genre* or Rural Scenes.
- J. 1 ,, 4. Drinking Scenes.
- K. 1 ,, 4. Games and Sports.
- L. 1 ,, 17. Music, Singing or Dancing.
- M. 1 ,, 4. Sacred Subjects.
- N. 1 ,, 5. Sailors or Soldiers.
- O. 1 ,, 8. Shepherdesses.
- P. 1 ,, 2. Shipping Scenes.
- Q. 1 ,, 4. Sporting Subjects.
- R. 1 ,, 5. River Scenes or Ruins.
- S. 1 ,, 2. Theatrical Subjects.—Unnamed.
- T. 1 ,, 33. Theatrical Subjects.—Named.
- U. 1 ,, 2. Winter Scenes.

Of tiles printed with subjects other than those already mentioned are those semi-classical examples of urns and vases in green, and a few other classical subjects in ovals of which the sole colour introduced is green. I am rather inclined to think that these tiles are of not very early date, and that they were probably inspired by Sadler and Green's contact with Wedgwood and Bentley. The classical attainments of the latter and the love of the former for green, considerably favour this theory. These green vase tiles are not at all common. There are two in the British Museum, two in the Victoria and Albert Museum, three in the Liverpool Museum, and three in my own collection, eight different patterns in all. The classical subjects occur only in the Liverpool Museum, and are simply outlines in the most approved classical style, generally in an horizontal oval, with slight decoration in green, the four subjects at Liverpool being:—

- Apollo with his Lyre.
- Neptune with his Trident.
- Hercules with his Club, and two female figures.
- The Four Seasons.

Of transfers from woodcuts I have only seen two specimens, both of a similar character. There

<sup>2</sup> See the following, Nos. A2, C3, H6, H11, K4, L14, L17, O4, and P2.

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is an octagonal border with spandrels to form a circular ornamental pattern when four or more were laid together; they are printed in manganese purple, in direct imitation of the so-called 'Dutch Tile.' I think that these must be the very earliest of Sadler and Green's experiments; one is in the British Museum, the other in my own collection.

That these tiles could be used for purposes other than that of adorning fireplaces is seen at the Liverpool Museum in the shape of a very fine Masonic casket made out of different pieces of tiles, cut so as to form geometrical patterns and also showing Masonic emblems, such as the sun, the moon, seven stars, the two pillars, square and compasses, etc. On the front of the casket are two tiles reduced in size, No. F. 34, the Old Man and his Sons signifying 'Brotherly Unity,' and No. 1. 13, The Jolly Landlord, apparently signifying 'Refreshment after Labour.' The mosaic is made out of white and marbled tiles, probably all the manufacture of Zachariah Barnes.

A notice of these transfer ceramics would not be complete without a reference to the extremely remarkable examples of salt-glaze plates with transfer prints in red. Perhaps the most remarkable are those in the Schreiber Collection (S.C. 920). The plates are eight in number, the subjects being all drawn from Æsop's Fables, viz. :—

The Stag Looking into Water.  
The Proud Frog.<sup>3</sup>  
The Wolf and the Crane.  
The Forester and the Lion.<sup>3</sup>  
Hercules and the Carter.  
The Mountain in Labour.  
The Lion in Love.  
The Boar and the Ass.

They are all printed uniformly in red; but apparently the salt-glaze surface is not a really suitable medium to receive a transfer print on account of its peculiar nature; hence I am rather inclined to deduce the theory that these are really amongst the very earliest of Sadler and Green's experiments. The plates are octagonal in shape, the largest diameter, *i.e.* from angle to angle, being about 9½ in. The border of the plate is of a beautiful turquoise-blue enamel, with a moulded trellis pattern, and a festoon cartouche at each angle. They are indeed most beautiful pieces; whence Lady Charlotte Schreiber acquired them, I cannot ascertain. The other examples are two formerly in the Museum of Practical Geology, Jermyn Street, Nos. G. 180, and G. 181, of which the former is figured in the third edition (1876) of the catalogue. The subjects are :—

The Fox and Lion.<sup>3</sup>  
A Girl Offering Grapes to a Lad.<sup>3</sup>

In the Hanley Museum occur two more specimens :—

The Dog in the Manger.  
A Girl Offering Grapes to a Lad,

<sup>3</sup> Plate I, page 321.

the latter being a duplicate of the Jermyn Street specimen. The only other piece of transfer salt-glaze, as far as I can ascertain, is a plate in the British Museum, G. 118, case 23, formerly in the Willett collection; it is a perfectly plain octagonal salt-glaze plate, without any kind of ornament, impressed or otherwise; in the centre of the plate is a finely engraved scene of a man punting himself alone in a boat behind some ruins. At the top, bottom, and sides are small scenes. The whole is printed in puce, or light violet, and it is the only such piece that I know of. Another consideration that makes me think that these salt-glaze plates are of an early date is that the area of the engraved surface is too large for the ordinary stone tiles, and probably the idea of printing these tiles was an afterthought.

The Schreiber Collection and the British Museum contain respectively twelve and four of Wedgwood's Queen's ware plates, marked with transfer prints in deep red. The subjects are as follows :—

Schreiber Collection, No. 1135.  
Angler and Little Fish.<sup>4</sup>  
Ape and the Fox.  
Doe, The One-eyed.  
Fox, Dog, Sheep, and Two Eagles in a Tree.  
Fox in the Well.  
Hawk and the Farmer.  
Jackdaw and Sheep.  
Lion, The Wounded, Hunter and Fox.  
Lioness and Fox.  
Mercury and the Woodman.  
Wolf and the Lamb; <sup>4</sup> and  
The Prodigal Son.  
British Museum, Case 65—  
Beaver, The Hunted.  
Cock in the Tree and Fox.  
Lark and her Young Ones.  
Old Hound.

The prints are just the same as those on the tiles, including the borders; but are further decorated with green wheatear pattern festoons, and are most decorative; the flat upper portion of the plate has also small decorations. These probably are of a fairly late period, and represent a fine example of ceramic excellence in every way.

The only other *plate* that I know is a circular plate of Liverpool delft in the British Museum, bearing the design No. N. 2 in the list. This is in case 65.

Appended to each item in the list are the initials of the various collections in which the various specimens are to be found. The abbreviations used are as follows :—

B.M. British Museum.  
S.C. Schreiber Collection in the Victoria and Albert Museum, S. K.  
S.K.M. The V. and A. Museum, South Kensington.

<sup>4</sup> Plate I, page 321.



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- B.G.M. Bethnal Green Branch of the above.  
S. Salting Loan Collection in do.  
L.M. Liverpool Museum.  
J.H. The Author's Collection.

The numbering of the various tiles, when on frames, starts from the left-hand top corner; as regards the tiles at the Liverpool Museum, there are two large wall frames of thirty-five tiles each; the reference numbers to these are given as L.M., R/x or L.M., L/x, meaning the frame on the right or left hand of the doorway from the spectator's point of view.

Where the frame of the engraving is part of the engraving itself the letters O.B., meaning 'Own Border,' are added. As a rule the border was a separate transfer from the subject. The Fables are all O.B.

An asterisk \* denotes printed in red.

A © denotes printed in crimson purple.

## ARMORIAL.

- A. 1. The Sportsman's Coat of Arms, with two sportsmen as supporters; ornamental border with game, etc. O. B.  
B. M. 42; S. C. 840/2.

NOTE.—A similar tile is in the Liverpool Museum, but the border is incomplete, and lacks various ornaments which are on the two above copies.

- A. 2. Arms of the Noble Order of Bucks. (This was a rather fashionable and exclusive society which existed in Liverpool during the latter part of the eighteenth century.) Coat of Arms with Stag in centre and motto: 'Freedom with Innocence'; crest, a plough, with motto, 'Industry produces Wealth'; supporters, two huntsmen, on their belts, 'Be Merry,' on one, and 'and Wise' on the other; legend, 'We Obey,' below the fable of the old man and his sons, inscribed 'Unanimity is the Strength of Society'; on either side allegorical figures. The engraving is signed, Sadler, Liverpool.  
L.M.

A pint mug, porcelain, with this subject from the same transfer was formerly in the Jermyn Street Museum, No. S. 7. Another is in the British Museum. I have the same transfer on a fine porcelain bowl in which it appears with Masonic subjects.

## ASTROLOGERS AND FORTUNE TELLERS.

- B. 1. An astrologer, seated at a table on the left, casting the horoscope of two young women; one, smiling as she receives a paper inscribed, 'A Brisk Husband and Son,' the other weeping as she holds a paper inscribed, 'Never to be married'; on the table a paper inscribed, 'The Wheel of Fortune.'  
B. M. 50/1; B. G. M.

This is figured in Mayer's 'History of the Liverpool Potteries.' The engraving by L.L. Jewitt.

- B. 2. An astrologer with long wig seated on the right, a woman on the left front having her fortune told, her lover crouched behind the astrologer's chair listening to what is being said.  
B. M. 49/2; \*B. G. M.

- B. 3. A Rustic Scene: A woman with hay-rake, and a fortune-teller with a child on her back and a boy at her side; man behind a bush listening to the fortune being told.  
B. M. \*49/5; S. C. 843/1; \*B. G. M.

- B. 4. Rustic Scene: Woman on the left with basket of fruit; on the right a fortune-teller with child on her back.  
J. H.

## CHINESE STYLE.

- C. 1. A Garden Scene: A lady holding a bird, attendant with umbrella, child by the lady's side.  
S. C. 839/2; \*S.; J. H.

- C. 2. A Garden Scene, with a lady, beneath an ornamental canopy, fishing with a basket net, a child near a flight of steps.  
B. M. 49/8; S. C. 839/3.

The same transfer occurs on No. 1483, Schreiber Collection. An enamel circular plaque; the catalogue describes it as being a 'Battersea enamel.' The probability is that it is a fine specimen of Sadler's enamel work, or, at all events, of his printing.

- C. 3. Woman on right; child seated on the top of an ornamental frame or stand, with another child looking through an aperture beneath, a paper windmill in its hand.

S. C., signed Green. J. H., unsigned. I have also another specimen, in which the beginning of the letter G in the signature is visible.

## CLASSICAL OR ALLEGORICAL.

- D. 1. Mercury teaching Cupid.

\*S. C. 845/4; S.; J. H.

- D. 2. Allegorical subject. Beneath a tree, with drapery in its branches, a female figure in a helmet (? Britannia), with outspread hands, approached from the left by a man in armour and a classically draped female with a long wand, with the Phrygian Cap of Liberty on the top; in the foreground on the right a river with a reclining river god.

B. M., E. 184.

## CLERICAL.

- E. 1. The Tithe Pig. The parson refusing to take the tenth child, wanting to take the porker only; the man and his wife refuse to let one go without the other. O. B.

\*B. M. 48/20; S. C. 840/3.

- E. 2. A parson, under a tree, lying on the ground courting a shepherdess with a lamb. O. B.

B. M. 50/9.

- E. 3. Beggar on the right with a wooden leg (the right), stick in the right hand, crutch under left arm, appealing to a cleric in robes who holds in his left hand a scroll inscribed £10,000; a cathedral in the distance.

\*B. M., E. 186; S., in *puce*.

## ÆSOP'S FABLES

- F. 1. Angler and Little Fish.

B. M. 47/16; S. C. 838/4.

- F. 2. Ape and the Fox.

B. M. 47/1; L. M., L/29.

- F. 3. Beaver, The Hunted.

B. M. 47/18; B. G. M., L. M., L/8.

- F. 4. Boar and the Ass.

S. C. 837/2; L. M., L/15.

- F. 5. Boar and the Hound.

S. C. 838/3; L. M., L/33.

- F. 6. Cat and the Fox.

B. M. 47/6.

- F. 7. Cock in the Tree, and the Fox.

B. M. 47/4; S. C. 836/3; L. M., L/31; J. H.

- F. 8. Cock and the Fox caught in the Trap.

S. C. 837/4; L. M., L/22.

- F. 9. Crow and the Pitcher.

B. M. 47/15; S. C. 835/1; © L. M., L/24.

- F. 10. Deer and the Lion.

S. C. 835/2.

- F. 11. Doe, The One-eyed.

[I have not seen this subject on a tile, but only on the Wedgwood plate in the S. C.]

- F. 12. Dog in the Manger.

L. M., L/20.

- F. 13. Dog, The Mischievous.

B. M. 47/10; S. C. 837/3.

- F. 14. Dog and the Shadow.

B. M. 47/8; S. C. 836/1.

- F. 15. Fox and the Boar.

J. H.

- F. 16. Fox and the Crow.

© L. M., L/19.

- F. 17. Fox and Dog.

B. M. 47/7.

- F. 18. Fox, Dog, Sheep, and Two Eagles in a Tree.

B. M. 47/9; L. M., L/23.

- F. 19. Fox and Lion.

B. M. 47/11; © L. M., L/17.

- F. 20. Fox and Stork.

B. M. 47/2; L. M., L/9.

- F. 21. Fox in the Well.

See note to F. 11.

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- F. 22. Fowler and Ringdove.  
B. M. 47/14; L. M., L/27.
- F. 23. Geese and the Cranes.  
B. M. 47/5.
- F. 24. Hare and the Tortoise.  
B. M., E. 188.
- F. 25. Hawk and the Farmer.  
B. M. 47/3; O L. M., L/26; J. H.
- F. 26. Jackdaw and Sheep.  
B. M. 47/19.
- F. 27. Lamb Brought up by a Goat.  
L. M., L/32.
- F. 28. Lark and Her Young Ones.  
B. M. 47/12; L. M., L/10.
- F. 29. Lion, The Wounded, Hunter, and Fox.  
B. M. 47/13; S. C. 836/2.
- F. 30. Lion and Frog.  
J. H.
- F. 31. Lioness and Fox.  
S. C. 838/2; J. H.
- F. 32. Mercury and the Woodman.  
B. M. 47/20; S. C. 838/1; L. M. in case.
- F. 33. Old Hound.  
L. M., L/16.
- F. 34. Old Man and his Sons.  
\* B. G. M.
- F. 35. Owl and the Grasshopper.  
S. C. 838/3.
- F. 36. Sheepbiter, The.  
L. M., L/30.
- F. 37. Sow and the Wolf.  
B. M. 47/17; S. C. 835/3.
- F. 38. Stag Looking into Water.  
S. C. 835/4; J. H.
- F. 39. Travellers and the Bear.  
S. C. 836/4; \*S.; J. H.
- F. 40. Wolf and the Lamb.  
O L. M., L/25; J. H.
- F. 41. Wood, The, and the Clown.  
L. M. in case, *face*.
- COLUMBINE, HARLEQUIN, OR PIERROT.
- G. 1. Garden Scene: Harlequin and Columbine seated at a round table, his right leg crossed over the skirts of her dress, his arm round her neck; Pierrot surprises them.  
S. C. 840/1.  
[The same or similar engraving occurs on a light yellowish-brown saucer in the Free Library at Stoke-on-Trent.]
- G. 2. Pierrot having a Tooth Extracted: woman and child on right.  
B. M. 49/14; \*J. H.; J. H.
- G. 3. Outdoor Scene: Harlequin in centre, a lady in dress of the period on either side; lady on his left holds a mask in her right hand.  
\*S. K. M. 921/1892.
- COUPLES, COURTING SCENES, OR LOVERS.
- H. 1. Rural Scene: A gentleman of the period chucking a rustic damsel under the chin with his left hand, whilst holding her right hand; in the background on the right, an obsequious-looking young countryman, hat in hand.  
S. C. 844/1.
- H. 2. Garden Scene: A lady with gentleman on her right standing by a balustrade. He is pointing with a stick to an orange tree in a pot on the left, an aloe is also in a pot.  
S. C. 842/2. J. H.
- H. 3. The Old Couple, after Watteau. They are advancing, the lady in a cloak on the left; the gentleman has a long thick walking staff; a pineapple in a pot on the right; balustrade and poplars in the left distance.
- H. 4. Woman seated under a tree on right; a man approaching with a birdcage; dog in front of woman; sheep in the distance behind the man.  
S. C. 843/2.
- H. 5. Rustic Scene: An old woman with a crooked stick surprising her daughter with her lover; cottage in the distance.  
S. C. 843/3; J. H.
- H. 6. A gentleman and lady in the wind, by the seashore; in front a boatman lying in his boat, regarding the lady's exposed ankles.  
B. M. 50/5; S. C. 844/2; S. in bistre; L. M., signed Sadler.
- H. 7. Garden Scene: Gentleman and lady taking tea; black boy with a kettle.  
J. H.
- H. 8. Father and daughter seated; lover, with his hat under his arm, giving her a present.  
B. M. 49/6; J. H.
- H. 9. Rural Scene: A man and woman advancing to the left; following them, getting over a stile on the right, is an old man with a stick in his hand in a threatening attitude.  
B. M. 49/15.
- H. 10. The Accepted Suitor and his Girl: In the distance the rejected one, wringing his hands, retiring on the left.  
\*B. M. 49/16; B. G. M.
- H. 11. A Milkman asleep, being aroused by a Dairymaid: his milkpail is overturned, and a dog is lapping up the spilt milk. O. B.  
B. M., E 190/4; S.; J. H., and J. H. Signed, J. Sadler, Liverpl.
- H. 12. Lover and his Girl reclining on the ground. A stile on the right; windmill and tree in background.  
L. M., R/4.
- DOMESTIC, GENRE, OR RURAL SCENES.
- I. 1. Girl with her Hands crossed approaching a Stile, two tassels hanging from her hat.  
NOTE.—This is The Pretty Mantua Maker, painted by Brandoïn; engraved by Grignion; published by Sayer, 1771. See photo, S. C., No. 1851.  
B. M. 49/3; S. C. 839/1.
- I. 2. Young Lady with a Parcel; stump of a tree in right foreground.  
From an engraving published 'according to Act,' Jan. 1, 1772, by M. Darby, Strand, called The Pretty Mantua Maker. See photo, S. C., No. 1852.  
B. M. 49/3; S. C. 839/1.
- I. 3. Watteau style. Seated beneath a tree near a rivulet, on the left, a woman with child on her lap, man seated at her right, stick in left hand, right hand extended; a dog on his haunches by man's right side; cottage amidst trees in extreme left distance.  
S. C. 841/3; L. M., R/12.
- I. 4. The Village School: An old schoolmaster on the left, sitting out of doors instructing three children.  
S. C. 841/4.
- I. 5. A Woman Churning: boy, dog, and goat near.  
B. M. 50/3; S. C. 843/4.
- I. 6. A Child Learning to Walk in a Go-cart; another child with doll and nurse.  
S. C. 844/1; J. H.
- I. 7. Man outside a Village Inn, sign of 'The Three Horseshoes,' arrested by a bailiff or tipstaff; a woman looking on.  
J. H.
- I. 8. Rural Scene: Cottage and trees on left; a gentleman with his back turned, his hat in his left hand, talking to two ladies on the right; the middle figure has no hat on.  
J. H.
- I. 9. Rural Scene: Gentleman on the left, extending his right hand, talking to two ladies; the middle figure has her back turned; no head-dresses. Apparently what is intended for a cascade in the distance.  
B. M. 50/11; \*J. H.
- I. 10. Mutual Help: A man with no legs being carried on the back of a blind man; windmill and tree in distance.  
\*S.; J. H.
- I. 11. A woman on left seated brushing a little boy's cocked hat; he has books under his arm, battledore, shuttlecock, and other toys on the ground.  
[After La Gouvernante, by Chardin; engraved by Lépicié, 1739. See Schr. Coll., No. 1,875. This engraving represents an indoor scene; the tile subject is out of doors.]  
B. M. 50/11; \*J. H.
- I. 12. The Jolly Landlord: with his apron on, ribs of beef on his right, a hogshead of ale on his left, a ham and a goose in the background, hanging up. O. B.  
\*B. M. 50/8; J. H.; and also in the L. M. on a beautiful Masonic casket made out of Liverpool tiles.

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- I. 13. The Baby's Toilet: The mother, and her infant across her knees; a man and woman turning their heads away.  
[This is the only really coarse subject that I have met with.]  
J. H.
- I. 14. A barber powdering a gentleman's wig; upon the floor is an open book, inscribed 'A Six Weeks' Tour in Paris.'  
[NOTE.—An engraving of this subject, entitled, *L'Anglois à Paris—The Englishman in Paris—*Jno. Collet pinxt, Js. Caldwell fecit—was published by John Smith and Robert Sayer, May 10, 1770.]  
B. M. 49/13.
- I. 15. Woman on the left, her clothes flying about; on the right a man with various articles of female headgear, hat, wig, etc.; in the background a cottage with the inscription 'A Lecture on Heads.'  
\*B. M. 49/19; L. M. R/31.
- I. 16. Three Gossips taking Tea in a Garden; a dog on the right.  
B. M. 42 (in deep blue black), signed, J. Sadler, Liverpool; S. C. 841/2, signed.
- I. 17. A man in a long wig walking on very tall stilts past a building with trees behind it; in front of him walk three children, the middle one waving a flag.  
\*S.
- I. 18. Rural Scene: Lady with basket on her left arm, cloak on her right, advancing towards a traveller with a pack or bundle on his back, resting under a tree, his back being turned towards the spectator; a dog lying on the ground at right.  
L. M., R/27.
- I. 19. Rustic Scene: Peasant on right, staff in hand, regarding his seated wife with infant on her knee; cradle in foreground, dog behind man on right, cottage in distance, chimney smoking.  
\*S.; L. M., R/12.
- DRINKING SCENES.
- J. 1. Boors Drinking and Gambling: The first on left seated at table with roulette; second in near foreground, back turned holding glass on high in left hand, seated at right; third boor smoking; above him the fourth with pipe in hand, looking at the second figure; fifth on extreme right, leaning on a table with crossed arms.  
B. M., E 181 and E 192, printed in a greenish black ink; J. H.
- J. 2. Boors Drinking and Smoking: Four are seated at a table with punch bowl, glasses, and pipes; the fifth standing on the left with a pipe in his mouth.  
B. M. 49/7; \*B. G. M.
- J. 3. Rustic Scene: Man on right standing, a wickered bottle in his right hand, a glass in his left; a woman by his left side pointing to a cottage in the distance.  
B. M., E 190/1; J. H.
- J. 4. Three men seated at a round table; two are drinking, the third, dressed in the style of Dr. Johnson, is filling a pipe.  
B. M., E 109; B. G. M. (formerly S., 6 E Jermy Street); J. H.  
See also O 2 and O 6.
- GAMES AND SPORTS.
- K. 1. Girl seated at a table under a tree, blowing bubbles; on the right a boy with hands uplifted in wonder and admiration.  
\*J. H.; T. H.
- K. 2. A girl and two boys playing at blindman's buff. O. B.  
J. H.
- K. 3. The Game of See-saw: A man and a girl playing the same; several beehives at the back in a frame or rack. O. B.  
B. M. 50/12 and E 190/3.
- K. 4. Garden Scene: The game of battledore and shuttlecock.  
B. M. 42; S. C. 842/4; both signed, Liverpool.
- MUSIC, SINGING, OR DANCING.
- L. 1. Garden Scene: A man playing the fiddle, a girl dancing, and a man looking on.  
B. M. 49/4 and E 198; S. C. 840/4; J. H.
- L. 2. Rural Scene: Exterior of a village inn, with the sign of 'The Leather Bottle'; a fiddler with a wooden leg, a dog dancing; a woman with basket of fruit on her head, and a boy and girl looking on.  
S. C. 842/1
- L. 3. Rural Scene: Two rustics dancing, man on left, woman on right, cattle in field behind.  
S. C. 844/3.
- L. 4. A Lady under a Tree: A man seated playing the flute to two children dancing; a cottage in the distance.  
\*S. C. 845/1; \*B. G. M.
- L. 5. Beggars Singing: Man with wooden leg on left, a bundle on his shoulder, a woman with a baby on her back on the right, a dog in the foreground howling; an old country hall in the distance.  
\*S. C. 845/3.
- L. 6. Itinerant Musicians: Man playing an organ, the woman a hurdy-gurdy, the boy a triangle.  
J. H.
- L. 7. Man on right, seated, playing a guitar; woman standing on left, looking over the music and singing; a dog at the left.  
B. M. 50/7; J. H.
- L. 8. Man on left, playing bag-pipes: behind him two female figures, one with a long wand; on the right a man with extended arms, apparently dancing; at his side a dog with a ruff round his neck. O. B.  
B. M. 50/17; J. H.
- L. 9. Garden Scene: A man on right, fiddling; another man with foot and knee on bench, glass in left hand, embracing a girl.  
J. H.
- L. 10. Rustic Scene: A woman with a garland or festoon in her hands dancing.  
J. H.
- L. 11. Man on left, his hat off, singing, arm-in-arm with a woman; a boy with a whip holding on to her skirts; a cottage behind.  
\*B. M. 49/11; \*S.
- L. 12. A man under a tree playing a fiddle, another dancing; two women behind a gate looking on; a dog lying down in front of them; cottage in left distance.  
B. M. 50/19; B. G. M.; \*S.
- L. 13. Woman on left dancing, a man playing a pipe and a drum; an avenue or row of poplars on the left. O. B.  
B. M. 50/20
- L. 14. A young man and a woman dancing under trees, a piper seated in the distance; the man is in Highland costume, with a sword; the woman in a low bodice and hooped petticoats in a dress of the period.  
\*B. M. 42, also E 196, E 197; S. C. 834/1; B. G. M.  
All signed J. Sadler, Liverpool.
- L. 15. Lady seated by a tree on left, hooped petticoats, etc., playing a guitar; Cupid with his torch seated by a rock on her left.  
\*S.
- L. 16. Lady in full-hooped costume dancing *al fresco* with a gentleman of the period, cocked hat, etc.; a man playing a fiddle seated on a settee; behind him a pyramidal erection; a poplar on the left behind the lady.  
\*S.
- L. 17. Street Scene, almost Hogarthian in character: Man on right playing a fiddle, girl in centre dancing, old man on left seated upon what appear to be the arms of a hand-barrow or a Sedan chair (?). In left background man and woman embracing; in right distance, in the street beyond, a man looking on, his dog with him; two girls in background watching the dancing girl. Finely engraved. O. B.  
L. M. in case.
- SACRED SUBJECTS.
- M. 1. Christ and the Woman of Samaria at the Well.  
B. M. 50/6.
- M. 2. The Prodigal Son: The father in Oriental costume; the son, but slightly clothed, kneeling on his right knee with uplifted, clasped hands; a tree and a pyramidal erection in the background.  
B. M.; E 190/2.
- M. 3. David and Goliath: David with sword over left shoulder advancing to right, holding the giant's head in right hand; tents in the distance.  
L. M. in case.
- M. 4. Abraham about to Offer up Isaac.  
L. M., R/22; in bistre-black.



SALT-GLAZE. NOS. 6180 AND 6181



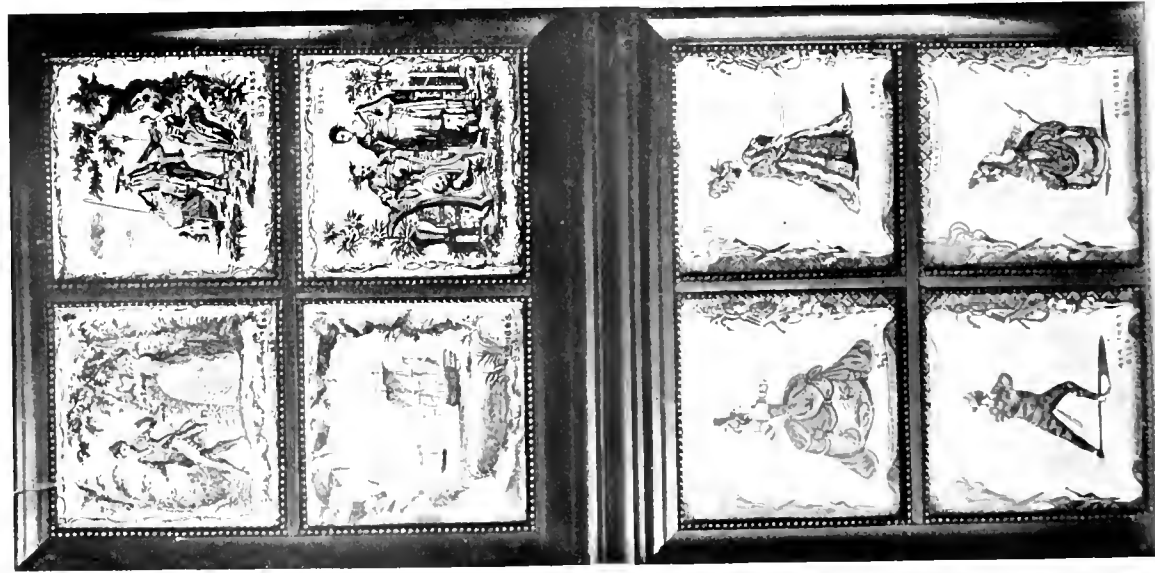
SALT-GLAZE SCHREIBER COLLECTION, NO. 920



WEDGWOOD QUEEN'S WARE SCHREIBER COLLECTION, NO. 113



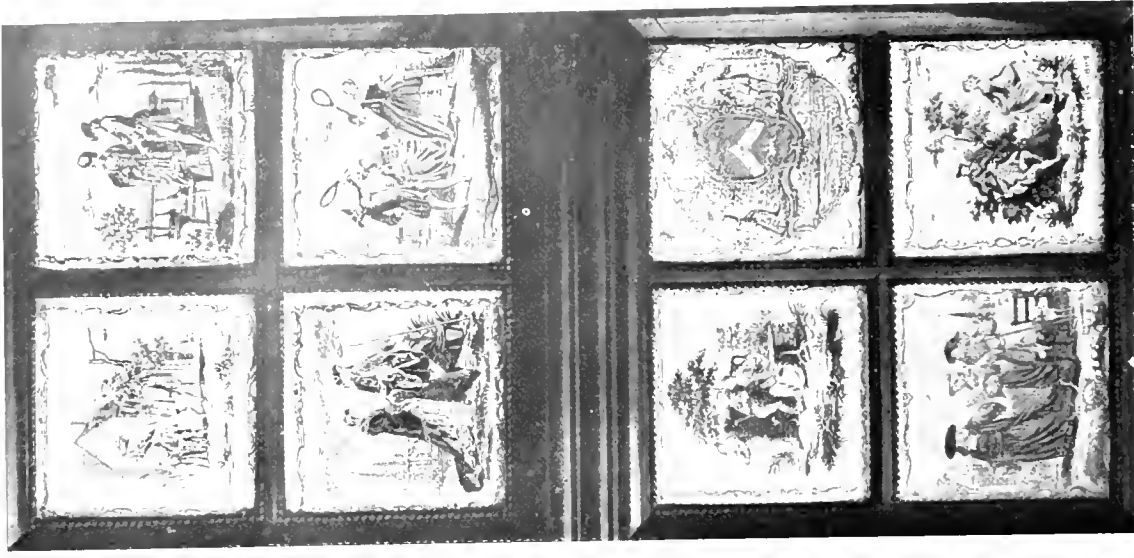




NO 834 SIGNED TILES  
NO 833 THEATRICAL TILES



NO. 836 FABLES  
NO. 838 FABLES



NO. 840 MISCELLANEOUS  
NO. 842 MISCELLANEOUS



# Transfer Printing on Pottery—Catalogue of Tiles

## SAILORS OR SOLDIERS.

N. 1. The Sailor's Departure: Girl crying; an old woman in the background, looking over the fence of the inn; a barrow of fruit on the left by the girl; the sailor is pointing to his ship; a boat's crew waiting to take him to it. O. B.

B. M. 50/14 and E 193; J. H.

N. 2. The Sailor's Farewell (different to the previous one): He is embracing his lass and pointing to his ship in the distance; a boat's crew await him on right distance. O. B.

J. H.

N. 3. A sailor, on the left, kissing a girl over the palings of the inn, 'The King of Prussia'; another sailor, with a cup or basin in right, and a stick in his left, seated on a cask; a girl standing by his side with her left hand on his shoulder; ships in the distance.

B. M., E 194; \*S.

N. 4. Sailor in loose trousers offering a present to a country girl; a countryman in knee breeches standing by her side. L. M., R/33 (badly printed in bistre-brown).

N. 5. Soldier on left, stick in right hand, offering a watch to a girl on the right; military wagons in the distance, with men with fixed bayonets and large flags flying.

\*S.; J. H.

## SHEPHERDESSES, ETC.

O. 1. Shepherdess and her lover seated; dog lying in the foreground, a cottage with a chimney smoking in left distance. He is on her right, his left arm round her neck. She has a crook in her left hand, her right hand on his right wrist, as if endeavouring to repel his advances.

\*B. G. M.; J. H.

O. 2. Shepherd, and shepherdess on his right, both seated under a tree drinking: The man holds a wickered bottle in his left hand, by his side a dog. Shepherdess has her crook in right hand, glass in left. Ornamental border of grapes, etc. O. B.

See Engraving S. C., No. 1869, *Les Amours Pastorales*, after Bonheur, engraved by Duclos. The design on the tile is reversed and freely adapted. Cf. Nos. 1458 and 1535 S. C.

B. M. 50/4 and case 64 in *puce*. S. K. M. 930/1892 in *puce*.

J. H., *puce*.

O. 3. A man embracing a shepherdess under a tree; an old woman on the right wringing her hands; sheep on left; shepherdess has her crook in her right hand.

\*B. M. 49/1; \*B. G. M.

O. 4. Shepherd standing on the left, shepherdess seated under a tree on the right; cottage in the distance.

S. C. 834/3; L. M., R/9. Both signed, Sadler, Liverpool.

O. 5. Lover, and shepherdess playing with her crook under the trees, à la Watteau; sheep in front.

B. M. 50/2.

O. 6. Similar subject to O. 2. Rough woodcut or else very coarsely engraved copper. This is one of the very rare enamelled tiles over the transfer. The rough border is in blue, girl's hat blue, man's coat the same with yellow collar, girl's bodice manganese purple, skirt yellow.

I have never seen any tiles of this description save this and the next, No. O. 7. Both in the B. M.

B. M., case 42; also E. 195.

O. 7. Watteau Scene: A shepherd lying on a bank by a tree, making a declaration of love to a shepherdess on the left; her straw hat is by her side; at the right on the ground lies a sheep.

This is one of the rare enamelled transfer tiles. The engraving is very rough; the colouring is much more sombre than that of O. 6.

B. M., E. 202.

O. 8. Watteau Scene in floriated border: Shepherdess in low-necked and laced bodice, crook in left hand, asleep, beneath a tree; a sheep grazing on the right; her lover advancing to surprise her, hat in left hand; right forefinger up to his lips as if to enforce silence. O. B.

L. M., L/21.

See also E. 2 for a Parson and a Shepherdess.

## SHIPPING SCENES.

P. 1. On the left a Turk or Oriental merchant, standing on a quay, pointing to a bale of goods which a negro is cording.

\*S.; J. H.

P. 2. Ships at Sea, with a border of grotto work.

S. C. 834/3. Signed, J. Sadler, Liverpool.

## SPORTING SUBJECTS.

Q. 1. Watteau Scene: On the right a man with a long gun, butt on the ground, handling a game bird; another bird in the outspread apron of a girl on his right, who is walking with him. On the right a dog looking backwards.

B. M., E 185, E 191; \*S.

Q. 2. Two Sportsmen, the one seated to the right priming, the other standing in the centre ramming his gun; two dogs on the left.

\*B. G. M.; L. M., L/34.

Q. 3. Woman on the left crying; her dog has been shot as well as the partridge. Gentleman on left pointing to the dead dog; man next to him with gun in right hand, holding on to the staff of the angry farmer, who is evidently intending to give the careless sportsman a good beating for shooting the dog. O. B.

L. M., R/11.

Q. 4. Boy on left reclining on bank against a willow stump, fishing, just landing a small fish; seated by his side is a young girl, and another boy on the right, rod in hand, watching the fish being played.

\*L. M. 6/2.

See also A. 1, The Sportsman's Coat of Arms.

## RIVER SCENES OR RUINS.

R. 1. Ruins and River Scene: Shows ruins, an old bridge with a tower, trees growing near, people in a boat on the river; in the foreground on the left is seated a shepherd with his dog.

B. M. 50/10.

R. 2. The same subject exactly, but *reversed*

L. M., L/13.

R. 3. Ruin Scene: Columns and broken arches by the side of a river; two female figures, one standing, one seated. Finely engraved.

B. M. (no number), in brownish-black.

R. 4. Ruin Scene: Similar style to R. 3. Ruins with three columns at left, archway beyond, a pyramidal erection, and tall column, with figure on top, in right distance; various seated figures. Finely engraved.

\*S.

R. 5. Ruin Scene: Man in eighteenth-century costume reposing near the ruins of a rectangular building, small willows or bushes growing all over the tops of the lofty ruins. Finely engraved.

## THEATRICAL SUBJECTS, UNNAMED.

S. 1. Scene from a French play: A French nobleman, and a man presenting a letter inscribed, 'Au noble Marquis.'

\*S. C. 845/2; J. H.

S. 2. Theatrical Character: An old English gentleman in top boots and breeches, riding-whip and hat in left hand, wig, ruffles, and flowered waistcoat, looking to the right through eyeglass held in right hand.

B. M. 50/13; \*S.

## THEATRICAL PORTRAITS ALL IN A UNIFORMLY ENGRAVED SYMBOLICAL BORDER

T. 1. Abington, Mrs., as Estifania, in 'Rule a Wife and Have a Wife,' a comedy by Beaumont and Fletcher.

B. M. 48/4; S. C. 831/2; S. K. M. 27/1874.21.

T. 2. Barry, Mrs., as Sir Harry Wildair.

\*B. M. 48/8; S. C. 831/3; S. K. M. 27/1874.27.

T. 3. Barry, Mrs., as Athenais in 'Theodosius; or, the Force of Love,' a tragedy by Nath. Lee, Gent.

B. M. 48/6; S. C. 833/1; S. K. M. 27/1874.17.

T. 4. Bensley, Mr., as Mahomet in 'Mahomet the Impostor,' a tragedy by the Rev. Mr. Miller.

S. C. 833/2; S. K. M. 27/1874.4.

T. 5. Bulkley, Mrs., as Angelina in 'Love Makes a Man; or, the Fop's Fortune,' a comedy by Colley Cibber.

S. C. 830/4; J. H. (damaged); S. K. M. 27/1874.13.

T. 6. Cibber, Mrs., as Monimia in 'The Orphan; or, the Unhappy Marriage,' a tragedy by Thomas Otway.

\*B. M. 48/16; S. C. 830/8; S. K. M. 27/1874.19.

## Transfer Printing on Pottery—Catalogue of Tiles

- T. 7. Foote, Mr., as Fondlewife in 'The Old Batchelor,' a comedy by Congreve.  
\* B. M. 48/20; S. C. 831/9; S. K. M. 27.1874.29.
- T. 8. Garrick, Mr., as Abel Drugger in 'The Alchemist.'  
B. M. 48/15; S. C. 830/3.
- T. 9. Garrick, Mr., as Sir John Brute in 'The Provok'd Wife,' a comedy by Sir John Vanbrugh.  
B. M. 48/14; S. C. 831/5; S. K. M. 27.1874.12.
- T. 10. Garrick, Mr., as Don John in 'The Chances.'  
B. M. 48/14; S. C. 831/5.
- T. 11. Hartley, Mrs., as Lady Jane Grey in 'Lady Jane Grey,' a tragedy by N. Rowe.  
B. M. 48/10; S. C. 831/6; S. K. M. 27.1874.3; L. M., in case.
- T. 12. Hartley, Mrs., as Imoinda in 'Oroonoko,' a tragedy by Thomas Southern.  
B. M. 48/9; S. C. 833/4; S. K. M. 27.1874.9.
- T. 13. Hopkins, Miss P., as Lavinia in 'Titus Andronicus.'  
B. M. 48/12; S. K. M. 27.1874.5.
- T. 14. King, Mr., as Lissardo in 'The Wonder: A Woman Keeps a Secret,' a comedy by Mrs. Centlivre.  
\* B. M. E 177; S. C. 832/2; S. K. M. 27.1874.2.
- T. 15. Lewes, Mr. Lee, as Harlequin in 'Harlequin's Invasion,' striding to right.  
S. C. 833/3; S. K. M. 27.1874.18.
- T. 16. Lewes, Mr. Lee, as Harlequin in 'Harlequin's Invasion,' erect front view.  
S. K. M. 27.1874.26.
- T. 17. Lewis, Mr., as Hippolitus in 'Phaedra and Hippolitus.'  
\* B. M. 48/1; S. C. 830/7; S. K. M. 27.1874.8.
- T. 18. Lewis, Mr., as Douglas in 'Douglas.'  
S. C. 830/9; S. K. M. 27.1874.10; L. M., in case.
- T. 19. Lessingham, Mrs., as Ophelia.  
B. M., E 176; S. C. 832/4; S. K. M. 27.1874.15. L. M. in case.
- T. 20. Macklin, Mr., as Sir Gilbert Wrangle, in 'The Refusal; or, the Ladies' Philosophy,' a comedy by Colley Cibber.  
B. M. 48/17; S. C., 831. 7; S. K. M. 27.1874.20.
- T. 21. Macklin, Mr., as Shylock, in 'The Merchant of Venice,' by William Shakespeare.  
B. M. 48/3; S. C. 830/1.
- T. 22. Mattocks, Mrs., as Princess Catherine in 'Henry V.'  
\* B. M. 48/13; S. C. 830/6; S. K. M. 27.1874.1; \* B. G. M. (formerly J. St.)
- T. 23. Moody, Mr., as Teague, in 'The Committee,' a comedy by the Hon. Sir R. Howard.  
S. C. 830/5; S. K. M. 27.1874.16, and also 30; L. M., in case.
- T. 24. Moody, Mr., as Simon, in 'Harlequin's Invasion.'  
B. M. 48/7; S. K. M. 27.1874.28.
- T. 25. Smith, Mr., as Lord Townley, in 'The Provok'd Husband; or, a Journey to London,' a comedy by Sir John Vanbrugh and Colley Cibber.  
S. K. M. 27.1874.22.
- T. 26. Shuter, Mr., as Lovegold, in 'The Miser,' a comedy by Henry Fielding.  
S. C. 831/1.
- T. 27. Ward, Mrs., as Rodogune, in 'The Royal Convert,' a tragedy by Nicholas Rowe.  
B. M. 48/2; S. C. 831/8; S. K. M. 27.1874.7.
- T. 28. Woodward, Mr., as Razor.  
S. C. 832/3; S. K. M. 27.1874.6.
- T. 29. Woodward, Mr., as Petruchio, in 'The Taming of the Shrew,' by Wm. Shakespeare.  
\* B. M. 48/5; S. K. M. 27.1874.24.
- T. 30. Wroughton, Mrs., as Peggy, in 'The Gentle Shepherd,' a Scots pastoral comedy by Allan Ramsay.  
B. M. 48/11; S. C. 831/4.
- T. 31. Wroughton, Mr., as Barnwell, in 'The London Merchant; or, the History of George Barnwell,' a tragedy by Mr. Lillo.  
S. K. M. 27.1874.14.
- T. 32. Yates, Mrs., as Lady Townley, in 'The Provok'd Husband; or, a Journey to London,' by Sir John Vanbrugh and Colley Cibber.  
S. C. 830/2; S. K. M. 27.1874.23.
- T. 33. Yates, Mrs., as Jane Shore.  
B. M. 48/18.
- T. 34. Younge, Miss, as Zara, in 'The Mourning Bride,' a tragedy by Congreve.  
S. C. 832/1; S. K. M. 27.1874.11.

### WINTER SCENES.

- U. 1. Winter Scene with Ice: A man putting on a lady's skates. O. B.  
B. M. 50/18; S. C. 844/4.
- U. 2. Winter Scene: Man; woman with bundle on her head, and boy holding on to her stick, skating on a frozen river.  
J. H.

## A NEWLY-DISCOVERED STUDY FOR THE CHRIST BLESSING LITTLE CHILDREN (NATIONAL GALLERY)



HAPPY chance recently brought to my notice some interesting drawings in a bundle of miscellaneous unmounted sheets in the Print Room of the British Museum, which to all appearance had passed untouched for a few decades. One of these is unmistakably a study for the Christ Blessing Little Children in the National Gallery, a picture which has long been a stumbling-block to critics. One side of the sheet, which is reproduced, gives, with variations, a general idea of the whole group: the types—notably the head of Christ—closely correspond to those in the painting, a correspondence which is even more marked in a second version of the same figure at the side, with its more receding forehead and pointed skull. Verso are three

slight studies: one of a woman carrying a child and guiding another, a theme which recurs in the painting, and two slight busts. In certain respects I feel the drawing is in the closest proximity to Rembrandt, and the woman with the broad-brimmed hat in the background has just his touch; still, I think clear characteristics of style will be found to preclude the view that this is one of a class of studies such as the master is known to have supplied for a pupil's inspiration; and assuming the author of the picture and the drawing to be identical, the latter may afford definite help towards the solution of the problem.

The drawing has a strong style of its own, and it should not be difficult to find analogous examples. Its brushed line-work is broad and open, and remarkably flowing in its curves. The brow is drawn with one sweep; the under outline of the nose is strongly accentuated; the hands are not



CHRIST IN THE HOUSE OF MARY  
AND MARTHA, BY JAN VER-  
MEER OF DELFT (REPRODUCED  
BY PERMISSION OF THE OWNER  
OF THE ORIGINAL)



STUDY FOR THE PICTURE IN  
THE NATIONAL GALLERY OF  
CHRIST BLESSING LITTLE CHILD-  
REN; RECENTLY DISCOVERED  
IN THE BRITISH MUSEUM



## *Study for the Christ Blessing Little Children*

unlike a child's woollen glove, and the indication of the forehead, in full face, by two converging curves within the lofty cranium (see sketch verso) is a curious mannerism. Among Rembrandt's undoubted drawings I would suggest comparison with a study of *Two Women with a Child*, in Amsterdam (reproduced Lippmann, 2nd series, 83); similar lineal work and the same treatment of the brow occur also in such as *The Sacrifice of Iphigenia* and *The Miraculous Draught of Fishes*, in the British Museum; but here, as elsewhere in the master's authentic drawings, the fingers incline to a more distinct and pointed treatment, and there is a greater angularity and decision in the line. There is a drawing in Dresden, *The Milk Girl* (reproduced Dresden drawings, Vol. IX, Plate 19), which appears to me to reveal the same hand as our artist. Now this drawing—though accepted as Rembrandt's work by Dr. Hofstede de Groot—is in Dresden attributed to Maes, on very inadequate grounds I grant; still, the correspondence of independent attributions of the picture (which has recently been given to Maes) and of a drawing closely related in style to the study for the picture, is not without a certain significance.

There are, however, few among the authenticated drawings of Maes in which the line-work is sufficiently evident to be comparable; but I might refer to two undescribed drawings in the Fitzwilliam Museum, Cambridge—both again representing *Milk Girls*—which the type of head with the high and straight forehead and the breadth and diffuseness of the bistre-washed lines, make me unhesitatingly ascribe to Maes. They are nearer than anything else I know of Maes to our study (note, *e.g.*, the same rounded fingers), but they show, I think, just the differences—the lack of swing in the curves and of the characteristic mannerisms we have noted—which divide their author from our artist.

Certain elements in the picture—the child in front, the heavy-browed head of a woman in the background, and to a certain degree the scheme of colour—had inclined me to think that it was nearer to Maes than any other artist whose name has been suggested; but against such an attribution I must admit that the painting displays little of that brilliant relief upon dark brown shadow which is a mark of Maes' early work as far as we know it; while, on the contrary, there is a noticeable solidity and smoothness in the treatment of colour and form, and a curious undertone of green beneath the flesh, that is hardly characteristic of this master. In these latter elements, and more particularly in the types of Christ and of certain Flemish-like heads, I would suggest comparison with a picture of *The Woman taken in Adultery* in the Weber collection, Hamburg, which I think reveals the same hand as ours.

As to the negative and limiting results the study can afford, signed drawings of several of the pupils

whose names might be put forward, *e.g.*, S. Koninck, S. v. Hoogstraten, and Eeckhout (to whom Dr. Bode attributes the picture), preclude the plausibility of an attribution in any of these directions. The last-named, though bold and open in line, is far less flowing and more broken and niggling in execution than our Anonimo.

From external probability, at least, I think a good case might be made for Karel Fabritius, whose drawings do not clash—for none, as far as I know, are authenticated—and whose pictures are so rare that one is led to the conclusion that his artistic development has still to be explained. One fact (to which Professor Holmes directed my attention), the striking similarity of types seen in his reputed pupil, Jan Vermeer, and our artist, appears to me to carry remarkable weight. But without some more definite proof I cannot convince myself that the author of the head at Rotterdam, with its characteristic patches of brown shading that seem to float on the surface of the face, and its masterful subtlety of expression, is merely the final phase of our artist's development. Yet I do not imagine that in the author of this powerful drawing and this impressive picture we are dealing with some hitherto unnamed pupil (for which theory and Dr. de Groot's view see note in the Frankfurt catalogue to *The Labourers in the Vineyard*, probably a work of the same hand). I can only hope that a connecting link, which the study may quite possibly suggest, may be found to clinch an attribution.

A. M. HIND.

I TRUST I may be excused for suggesting a connexion between Mr. Hind's discovery and a series of pictures beginning with works evidently executed under Rembrandt's immediate influence, some bearing the name of Karel Fabritius, and ending with Vermeer of Delft, the pupil of Fabritius.

One of the two earliest of these is the *Deposition*, from the Duke of Abercorn's collection, exhibited at the Royal Academy in 1899 (No. 94), and signed and dated 1650. Here we have a design clearly based on that of Rembrandt's sketch in the National Gallery, but the execution is his only in part, if at all. The colour is definite and personal, the use of a vinous crimson being its most characteristic feature—a red unlike the vermillion affected by Maes, and the black-white or black and yellow of Eeckhout and Salomon Koninck. It is used in broad, defined masses, the white, for instance, telling sharply, instead of being fused with the background as with the more faithful imitators of Rembrandt. The form of the nose in the faces is rather heavy, and has a definite *retroussé* curve. One of the female faces is not painted from a Dutch model, but has more delicate and regular oval features, suggesting Flemish or German blood. The expression of suffering patiently borne is exquisitely indicated.

Even earlier, perhaps, but slightly looser in the

## *Study for the Christ Blessing Little Children*

handling and more Rembrandtesque, is the picture belonging to Mr. C. T. D. Crews, possibly representing Ruth and Naomi. This picture bears the name of Fabritius, and has the same peculiarities of colour, form, and pathetic expression noticed in the former work. The head of the old woman, it may be noticed, gains its pathos not by sheer structural modelling, as with Rembrandt, but by forcible and rather formless glazing, like a Giorgione copied with a large hog-tool. This treatment is quite distinct from the roundness of Maes, in which an obvious realism is always latent.

This character is still more marked in *The Woman Taken in Adultery*, in the Weber collection at Hamburg. I know the picture only in a photograph, and so cannot speak of the colour, but the form of the faces, especially the noses, is most characteristic. The pigment in this work is looser and fatter than in the earlier pictures.

Two portraits by Fabritius may next be mentioned. The first, in Sir Frederick Cook's collection at Richmond, may be nearly contemporary with the Abercorn picture. It combines the marked influence of Rembrandt with the vinous colour, strongly-marked nose, and broad, loose handling of the works previously mentioned, and of the *Christ Blessing Little Children* in the National Gallery. The likeness in the latter case is so striking as to make the identity of their authorship almost certain. The pigment is more transparent than in the fine portrait in the Boymans Museum, which belongs to the painter's latest and broadest manner.

Unfortunately I cannot recall the colour of the Rotterdam picture with sufficient clearness, but a comparison of the handling with the National Gallery painting shows the remarkable similarity of the brushwork, though the effect of the larger work is heavier and less brilliant. In the National

Gallery picture, too, we see the note of vinous red, subdued it is true, but quite different from the vermilion of Maes, whose name is immediately suggested by the figure of the child in the foreground. Maes, it should be remembered, emphasizes by silhouette; Fabritius by gradual emergence from an atmosphere. The general treatment of light and shade thus agrees with the practice of Fabritius rather than of Maes, apart from the correspondence of the forms, colour and faces to those of the other works mentioned.

The most striking link however in the chain of evidence is supplied by a comparison of the Museum drawing with the *Christ in the House of Mary and Martha*, signed by Vermeer, which was exhibited some years ago by Mr. W. B. Paterson, of Old Bond Street. In this the face of Martha is evidently painted from the good-looking Fabritius model. The figure of Christ is still more interesting. The characteristic Fabritius nose and expression are there, and a hint of his vinous colour; but the design of the figure has exactly the peculiarities of the Christ in the Museum study, namely, the high, rounded forehead and the extraordinary suppression of the right shoulder, which make the bodies in both works seem deformed. The flat, solid pigment confirms the signature of Vermeer; but the forms correspond so exactly with those in the Museum drawing and in the series of pictures mentioned above that it is surely not extravagant to attribute both drawing and series, including the National Gallery painting, to Vermeer's master, Karel Fabritius? C. J. HOLMES.

\* \* The relations between Vermeer and his master deserve more extended study. The Bullfinch at the Hague, and the Landsknecht at Schwerin, both signed and dated C. Fabritius, 1654, in conception, lighting, and brushwork, are quite unlike Fabritius, and, except for the signatures, might be early works by Vermeer.

## ❧ BIBLIOGRAPHY ❧

### PAINTING

RUBENS. By Max Rooses. Translated by Harold Child. 2 vols. Duckworth and Co. £5 5s. net.

WE are not rich in English studies on Rubens. The small work by the late R. A. M. Stevenson is perhaps pleasantly remembered by some, but, written without sufficient sympathy for great painting or knowledge of the pictures of the master, it counts as an interesting attempt to squeeze the art of Rubens through the narrow doorway of a Parisian *atelier*. We therefore congratulate Messrs. Duckworth on having made accessible, in a readable English form, the admirable life of Rubens by Max Rooses. The author is known to all lovers of art as the great authority on matters concerning the painter.

In his previous work, '*L'Œuvre de Rubens*,' the

author has put all students of art under a great debt. This new book treats of the painter's life very fully; it also reveals the same rich knowledge of the whereabouts of pictures scattered in provincial towns and private hands, and gives us the date of the last appearance of works which have become lost or which have drifted, mainly out of England, into new hands, such as the *Andromeda* at Berlin from the Marlborough collection, the *Juno* and *Argus* of the Dudley collection, and the *Ixion* and *Juno*, formerly in the possession of the duke of Westminster.

If it can be considered a fault, the book is perhaps a little over-loaded with information which might have been given in notes. There is also a tendency to mechanical descriptions of the facts in compositions illustrated in the text. The book would have been less bulky had the method of writing been less leisurely.

## Bibliography

The historical portions are excellent. It is on aesthetic questions that the author is rather less stimulating. We find praises of the painter's universal gifts together with some rather conventional criticism, but no adequate summary of the unique temperament or the value of the art of Rubens in relation to the great masters who had preceded him. Rubens is the last great event of the Renaissance, and is its sunset. It was from patches of the afterglow that Rembrandt made his work, which anticipates and summarizes the analytical art which has come since, done mainly in a sort of entranced isolation with labour and in silence. If Rubens is the last man who re-moulded the arts, his teaching as a painter has been one of the most constant and potent in history. Donatello and Masaccio in Florence and Titian in Venice are instances of a similar force for good; other great men have come, not to lead, but to set their seal upon what had been done before them, and to leave the seal broken. They have moved in a gigantic isolation; great solitary figures like Leonardo, Michelangelo, and Correggio. Rubens equals Titian (whose greatest disciple he was) by his influence upon his contemporaries; he outshines him in the persistence of his influence during the eighteenth and early nineteenth centuries. A morsel of his magic glitters in the exquisite canvases of Watteau; some of his sense for a generous outlook upon life gave a stimulus to the reconstructive genius of Reynolds and his school, to the delicate talent of Gainsborough. Rubens has never been lost sight of by Constable, Turner, or the generation of 1830.

The author is often fortunate in his handling of tradition, notably when he dismisses the share of Van Dyck in the painting of the Decius Mus series in the Lichtenstein Gallery; his collaboration is not to be recognized in the paintings themselves, and the generally accepted tradition points obviously to a smaller series now lost. We also agree in his ascribing to Van Dyck the magnificent Plague of Serpents in the Prado. Among the many good illustrations some three or four only should not be in the book. The superb portrait of Isabella Brant, at St. Petersburg, is not by Rubens: it is one of Van Dyck's masterpieces, and was presented by the pupil to the master; the large picture of Diana and Silenus, at Dresden, is a poorish school work developed from the smaller authentic picture in the same gallery and a water-colour by Jordaens in private hands. The Banquet of Herodias (page 612) is a bad school work which is difficult to assign to any known assistant, and was done probably after the death of Rubens. The Atalanta and Meleager, at Munich, is also a poor popular school piece for which there exists the sketch (not by Rubens) at Hampton Court.

The qualifications of the author as a biographer and critic are surpassed by the archivist and stu-

dent. Personally, he interests us most in his account of Rubens's political and social relations; we are less interested in the pedigree of the painter's parents and relations, but this is the case with all lives—these facts have a tendency to loom large at the expense of a great man's real life when it is he who makes history.

Rubens was one of the finest human types we know, and this book gives sufficient evidence of that fact. Balanced and self-centred from the first, he was generous and magnificent in his maturity, constant from first to last in his aim towards that utmost of which his rich nature was capable. Fertile and resourceful as an artist, he imparted some of his vitality to all who came into contact with him; he was an influence for good and 'all for art' at the different centres in which he moved. A man of culture, or friend of the 'Humanities,' to use a Renaissance term, he was also a collector<sup>1</sup> and student in the noblest sense; there is a tonic quality in the study of so rich a life.

C. RICKETTS.

THE PEEL COLLECTION AND THE DUTCH SCHOOL OF PAINTING. By Sir Walter Armstrong. Seeley & Co. 5s. net.

WE are glad to see that the publishers of the excellent *Portfolio* monographs are adding new volumes to the series as well as reprinting those to which we called attention in a previous number of the magazine. Sir Walter Armstrong has made the Peel collection in the National Gallery the excuse for the study of the whole Dutch school with the exception of Rembrandt, a study which is to some extent an apology. Perhaps some apology was needed. Fashion has for some time turned her back on most of the once-famous painters of Holland, and her caprice, if justified in the case of the rank and file, is certainly unjust to the best of them. The publication, therefore, of a study of the school by a critic of Sir Walter Armstrong's position and ability is timely, and the book will doubtless appeal to a large section of the general public who have for some time had little but Italian art to read about.

When dealing in detail with the painters of Holland Sir Walter shows much good sense and some boldness. In placing Metsu amongst the greatest of them (always excepting Rembrandt, with whom the book does not deal) we think he has done rightly, but to give him the supreme place is surely to exalt the picturesque at the expense of more serious qualities. For the same reason perhaps he selects for praise the works of Brouwer and Jan Steen which are effective, in

<sup>1</sup> It may be of interest to readers of this magazine to know that the famous Hamilton Vase recently shown at the Exhibition of Ancient Greek Art at the Burlington Club belonged to Rubens; it is described in his correspondence with Peiresc.



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preference to those which are notable for that largeness of conception by which those painters stand apart from the minor masters of the school. Sir Walter's admiration of Hobbema must be assigned to the same cause, but we are glad to see that he does not extend this admiration to the equally overrated Paul Potter. On all questions connected with the actual painting of the pictures his criticisms are admirable. Most writers on the Dutch school have indulged either in indiscriminate praise or indiscriminate abuse, so the field is one in which commonsense and independent judgement were badly needed. The book is exceedingly well got up and illustrated, and the only regret we have is that the admirable picture by Metsu, of which Sir Walter Armstrong has so much to say, is reproduced only by half-tone, while the famous Rubens portrait, on which, since it is not a Dutch picture, very little indeed is said, is honoured with an excellent photogravure.

FRANCESCO GUARDI. By George A. Simonson. Methuen. £2 2s. net.

A REAL contribution to our knowledge of a painter who, if not precisely great, is almost always fascinating. One or two awkward tricks of style, an occasional confusion in the arrangement, the omission from the plates of the name of the collection containing the originals, and the reddish tint in which the plates are printed are the chief faults we have to find with this handsome and useful monograph. The criticism of Guardi's motives and painting is for the most part fair, so that we have little cause for comment except on the author's view of Canaletto's Scuola di San Rocco in the National Gallery. A comparison with the Windsor pictures and Canaletto's other work at Trafalgar Square indicates that these figures were executed by Canaletto himself in a transition period between his early realism and his later mannerism, and are not inserted either by Tiepolo, as the official catalogue states, or by Guardi, as Mr. Simonson thinks. The book is one which all students of Venetian painting and all admirers of Guardi ought to possess.

FRANS HALS. By Gerald S. Davies. G. Bell and Sons. 5s. net.

By reducing his larger work to its present handy compass, and correcting some of the faults pointed out in *THE BURLINGTON MAGAZINE* for June 1903, Mr. Davies has produced a much better book. On its present scale there is more proportion between size and subject-matter; omissions and doubtful attributions become more excusable. It is thus made a work which can be recommended, not as a complete monograph, but as a pleasant popular study. One or two points may be noticed. The Doelen picture of 1616 is compared to its disadvantage with its companions. If Mr. Davies examines a photograph of it taken fifteen or sixteen years ago, before it was cleaned

and restored, he will see that the defects he speaks of were then non-existent. Some words on the painter's brother Dirk, on his five painter sons, and on his various pupils (Brouwer, for example, is said to have suffered ill treatment at his hands) would have been welcome additions.

THE LIVERPOOL SCHOOL OF PAINTERS. By H. C. Marillier. London: John Murray. 10s. 6d. net.

A LOCAL history is almost bound to be a chronicle of comparatively small things, so that any slight want of proportion on the author's part may easily be explained and excused. We need not, therefore, find fault with Mr. Marillier if the terms in which he speaks of some of the struggling artists of the Liverpool Academy are warmer than absolute justice would warrant. The author's attitude towards the local authorities, if slightly one-sided, is perhaps natural; but his case would have seemed stronger had slips in names and facts been rather less numerous and less obvious to any Liverpool man.

PAUL VERONESE. With an introduction by Mrs. Arthur Bell. George Newnes, Ltd. 3s. 6d. net.

WE have frequently praised the idea of Messrs. Newnes's excellent series, but we think a more critical taste would have defined those peculiar qualities of colour and design that make Veronese rank so high among the great Venetians, would have arranged the plates in chronological order, and would have represented his works in our National Gallery better, even if one or two of the largely repainted Venetian decorations had to be left out.

CONSTABLE'S SKETCHES IN OIL AND WATER-COLOURS. George Newnes. 3s. 6d. net.

A COLLECTION of reproductions, by the half-tone process, of sketches at South Kensington and in the British Museum, with a short introductory note by Sir James Linton, P.R.I. We have two faults to find with this otherwise admirable publication. In the first place the two coloured plates are taken from sketches which, to say the least of it, are not in any way representative of Constable. In the second place the sketches are arranged anyhow, without the least regard to their chronological sequence. Now and then, of course, such a sequence is hard to arrange, but this excellent series would be made much more generally useful if the publishers insisted on the point. The reproductions of the water-colour drawings are uniformly good.

COROT. By Ethel Birnstingl and Alice Pollard. Methuen. 2s. 6d. net.

ALTHOUGH the illustrations are poor, this is in other respects one of the better volumes of Messrs. Methuen's series.

## Bibliography

A LITTLE GALLERY OF MILLAIS. By Langton Douglas. Methuen. 2s. 6d. net.

AN excellent miniature work. The plates are well chosen and arranged, and the introduction by Mr. Langton Douglas is a much better piece of writing than we are apt to find in popular books.

PEINTURES ECCLÉSIASTIQUES DU MOYEN-ÂGE DE L'ÉPOQUE D'ART DE JAN VAN SCOREL ET P. VAN OOSTZAANEN (1490-1560). Publiées sous les auspices de Gustave van Kalcken et accompagnées de notices de Monsieur le Chevalier Dr. J. Six. 55 phototypes, 40 by 30 c., with explanatory text. Haarlem (H. Kleinmann and Co.) £3 6s.

THIS volume deals exclusively with the paintings in distemper which adorn the wooden vaulting of a group of churches in the diocese of Utrecht, executed between 1484 and 1525. In four of the churches the figures, which have strong dark outlines, are painted directly on the natural oak boarding; in others the figures, in light colours, are on a white ground. In all, the entire vaulting of the polygonal eastern apse is occupied by a representation of the Last Judgement. These at Alkmaar, 1518, and Waarmenhuizen, 1525, are treated with great judgement and skill under strong Italian influence. At Enkhuizen the vaulting of the entire church was painted in 1484 with scenes from the Old and New Testament juxtaposed as types and antitypes as in the 'Biblia Pauperum,' and enclosed within borders similar to those in contemporary MSS. These paintings have been covered with three coats of oil-paint, which is being carefully removed. The artists of these and of a series of episodes of the Passion in St. Anne's church, Utrecht, 1516, are unknown. The cost of the work at Enkhuizen being too great to be paid for in one sum, the town granted the painter a life annuity. A Last Judgement and a series of types and antitypes in the church of Naarden, dated 1518, bear the cipher of an Amsterdam painter (Allert Claisz?), working much in the style of James Cornelisz of Oostzaanen, but more simply and with a better choice of colours. The Last Judgement and Old Testament episodes at Waarmenhuizen were painted by John Schorel. The paintings at Alkmaar are attributed by Dr. Six to his first master, Cornelius Buys, of Alkmaar, and gives reproductions of panel pictures by him and by Allert Claisz in the galleries of the Hague, Rotterdam, Berlin, etc.

The phototypes are excellent, and Dr. Six's text valuable for the light it throws on certain painters, but it is a pity that he has chosen to write in French; the result is painful. The Virgin Martyr with the peacock's feather on the shutter of the triptych, by Buys, at Berlin, is not St. Katherine, but St. Barbara; and the figures on the fountain at Alkmaar are by no means unique; many such

occur in Netherlandish paintings and miniatures, and are mentioned in contemporary inventories.

W. H. J. W.

## SCULPTURE

JACQUES DUBROEUCQ VON MONS, EIN NIEDERLÄNDISCHER MEISTER AUS DER FRÜHZEIT DES ITALIENISCHEN EINFLUSSES. By Robert Hedicke. Folio. x and 290 pp.; 42 photoprocess plates. Strassburg, 1904. £1 10s.

JAMES DU BROEUCQ, of Mons, architect and sculptor, was one of the many Netherlandish artists who at the beginning of the sixteenth century went to Italy on the termination of their apprenticeship; but whilst the greater number were attracted to Milan, Venice, and Florence, it was to Rome that he betook himself; there he studied the works of Raphael and Michael Angelo and the antique. In 1534 he returned to his native place, and was shortly after commissioned by the wealthy chapter of Saint Waltrude to design and execute the rood screen, stalls, and side altars of their church. In the general conception of these he followed the traditional mediæval arrangement, but the statues, storied reliefs, and all the details are in the severe style of the Roman Renaissance. The screen, completed in 1548, and the stalls (designed by Du Broeucq, but carved by John Fourmanoir), in 1549, were demolished by the godless French republicans in 1797. When order was restored, portions of the sculpture were recovered; some of these were employed to decorate the fronts of the altars; others, including some of the statues, are in the side chapels and in the treasury. M. Hedicke, guided by Du Broeucq's drawing, has compiled a list of all the remains, and pleads for a restoration of the screen either in its original place or in the museum at Brussels.

Du Broeucq's work is not distinguished by any marked personal characteristics, but is superior in feeling and execution to that of any of his Netherlandish contemporaries, and far preferable to that of the debased French school founded by the Huguenot Goujon, and represented in the last century by Houdon and Carpeaux. In addition to a biographical notice of Du Broeucq, M. Hedicke gives all the details he has been able to bring together as to the castles built and the fortifications planned by him, of the monuments of Bishop Eustace de Croy at Saint Omer's, and of John de Hennin at Boussu, and has printed all existing documents relating thereto. The volume is copiously illustrated, and has a fairly complete list of books relating to Du Broeucq and his works, and reflects great credit on the author.

W. H. JAMES WEALE.

# Bibliography

## PORCELAIN

HISPANO-MORESQUE WARE OF THE XV CENTURY.

By A. Van de Put. London: Chapman and Hall, 1904. 12s. 6d. net.

IN future, thanks to Mr. Van de Put's persevering researches, we need not be satisfied with the somewhat wide attribution to the 'fifteenth or sixteenth century' which appears, for example, below the illustrations of this ware in Fortnum's 'Majolica' and the Berlin Museum handbook. In the present work the ware is classified by its styles of decoration, and these are found capable of arrangement in chronological sequence. Mr. Van de Put bases his conclusions on two kinds of evidence, that of contemporary documents and that of heraldry, which plays so important a part in the decoration of this ware. His familiarity with the art of blazonry in all its national and local variations has helped him to a solution of several problems arising from his subject.

While there are abundant examples attributable to Valencia, or rather to small towns in its neighbourhood—for it would seem that there was no fabrique in Valencia itself—the products of the potters of Malaga are less easy to identify. By the way, Mr. Van de Put has, perhaps, overestimated the value of the simulated Arabic inscription as evidence of the Aragonese origin of pieces on which it occurs. Mock inscriptions of similar type occur on pottery found in centres so purely Moslem as El-Fostât and the Euphrates valley. The theory of a third class of lusted ware, emanating from Majorca, is dismissed, let us hope for good. But such theories die hard; witness the 'Rhodian' ware of the sale-rooms.

In connexion with the notes on the tiles made by Jehan de Valence for the apartments of the Duke of Berry, in the 'Tour de Maubergeon' at Poitiers, it may be mentioned that two fragments of these tiles, figured by M. Magne in 'Le Palais de Justice de Poitiers,' were actually discovered in 1902. It is also interesting to notice among the pieces reproduced with Italian armorial bearings two plates from Mr. Salting's collection of the *tondino* form so common in Italian maiolica. This shape is certainly unusual in Hispano-Moresque ware. Another example of it bearing an Italian shield is in the Victoria and Albert Museum.

In one small point Mr. Van de Put seems to have repeated a curious error of his authorities. The devices on the bordure in the arms of Delle Agli of Florence are surely bulbs of garlic (*aglio*), in canting allusion to the family name, not turnips (*râpe*) as stated in the author's description.

The illustrations are numerous and good. Altogether the book is a useful, indeed a much-

needed, contribution to ceramic literature; not, like so many publications of its class, a mere compilation from existing works, serving to perpetuate errors and fallacious surmises without evidence to support them.

B. R.

## TRAVEL

HOLLAND. By Nico Jungman. Text by Beatrix Jungman. A. & C. Black. 20s. net.

THIS is in no sense a guide book; indeed it neglects the things which make Holland interesting to nine-tenths of those who travel there, in a manner which is rather startling. It is evidently the work of one who loves the country more than cities and the treasures cities may contain. Otherwise it would be incredible that Rembrandt, Van den Beers (*sic*), and Frans Hals, should be grouped together as the great Dutch masters of the past. The book, in fact, is only a rambling chronicle of small adventures, mostly in out-of-the-way places, jotted down without system, which comes to an abrupt stop while apparently in full career. Yet it is no unfitting commentary on the highly-coloured sketches of Mr. Jungman, nearly all of which are singularly well adapted to the colour process employed. Several of the reproductions, indeed, gain considerably by the omission of the hard outlines and forced brightness of their originals. To those who have wandered away from the beaten track in Holland the book may recall some pleasant memories. The casual visitor must not expect to find the country and the people so uniformly resplendent with blue and scarlet as they are painted here.

THE ALPS. By Sir W. Martin Conway. Illustrated by A. D. McCormick. A. & C. Black. 21s. net.

SIR MARTIN CONWAY, fortunately, has the spirit of the older school of climbers, as well as the equipment of an artist, a critic, and a man of letters. Even those who have but a modest acquaintance with the Alps cannot fail to be stirred by the pictures of their varied charms which he recalls to the memory. The variety of his experience is as great as the accuracy of his impressions, and no one who has anything in him of the true mountain spirit can fail to be grateful to him for exceeding the scope of his title and giving us a vivid picture of the volcanic landscape—a landscape which in art is suggested only by a few of the prints of Hiroshige.

The book is, perhaps, a trifle unjust to our humbler crags and fells. Though smaller in scale and blunter in form than the ice-clad alpine giants, the hills of Wales and Cumberland and Skye can upheave a great shoulder into our northern mist

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with a Titanic gesture which, in its degree, is far from despicable. The illustrations of the book are in most cases excellent, considering the difficulty of painting the Alps at all upon a small scale, but have not quite the keenness of perception and feeling which inspires the letterpress.

SKETCHES ON THE OLD ROAD THROUGH FRANCE TO FLORENCE. By A. H. Hallam Murray, accompanied by Henry W. Nevinson and Montgomery Carmichael. John Murray. 21s. net.

THOUGH the conditions of continental travelling have been revolutionized during the last half-century, a faint fragrance of the old Landscape Annuals seems to linger about these charming notes of a tour through central France and the Riviera to Genoa, Pisa, and Florence.

The Landscape Annuals themselves could hardly be described as charming. The illustrations, of course, were good of their kind, perhaps as good as was possible in their day, but when clever Mr. Harding or Mr. Stanfield, and their famous engravers had received their cheques, not much remained for the author. The letterpress in consequence was apt to be no more than the merest hack work, sufficient in quantity to make a small book, but sometimes so ill-informed that even the actual localities represented were mixed up by the writer, and the description of one place tacked on to the drawing of another.

This volume, on the other hand, is delightful reading, combining a spirit of lettered ease with an unflinching sense of humour. The coloured reproductions of Mr. Murray's drawings, which form the majority of the illustrations, show that he possesses a considerable artistic talent. The French sketches, though thoroughly capable, retain some traces of the conventional colour and composition beloved of the older members of the Royal Water-colour Society. In dealing with the wider prospects of the Arno valley the artist's manner gains in freedom, and achieves results which will recall many pleasant things to all lovers of Italy. In fact, to say that the book deserves a place by the side of Kinglake's immortal 'Eothen' would hardly be extravagant.

### MISCELLANEOUS

MEMOIRS OF THE MARTYR KING; being a detailed record of the last two years of the reign of His Most Sacred Majesty King Charles the First (1646-1648-9). By Allan Fea. John Lane. £5 5s. net.

EVEN for those who hold that Charles the First, although our most splendid art patron, was an obstinate man and a bad ruler, there is something pitiful in the story of his last days, especially

when that story is told as Mr. Fea tells it through the mouths of his contemporaries. The main part of this sumptuous volume is made up of the memoirs of Dr. Hudson, Sir T. Herbert, Major Huntington, Sir John Berkeley, John Ashburnham, Sir Henry Firebrace, and Colonel Cooke, who were associated with the king during his last years. Their narratives have been carefully annotated, and though the author does not throw any new or startling light upon the points in the story, which are still a matter for historical dispute, he has marshalled the evidence attractively and accurately—no small achievement in a task of such magnitude.

The Bodley Head has been responsible for several of the most remarkable and influential specimens of book production during the last dozen years, but we do not think it has hitherto produced anything on a scale of such lavish magnificence. Some eighty or ninety full-page plates in photogravure illustrate the king, his contemporaries, the scenes of his wanderings, and the relics of his execution. These last, though perhaps dear to fervent Jacobite hearts, do not, we think, really strengthen the case made out by the narratives; a case in which the simple contrast of royal misfortune with Cromwellian hardness needs no external trappings to make real tragedy. The portraits are admirable, and the plates are all the better for not being retouched. The purist may wish that the frontispiece had not been tinted, though the effect is successful, and the sharpness of the original is not impaired. The binding is a sumptuous facsimile in gold and brown leather of the binding of a book from Charles's library bearing the king's arms and initials on a ground sown with the rose, the thistle, and the fleur-de-lis.

It is difficult to sum up in a few words the merits of a volume in which historical matter of much interest is issued in so luxurious a form. To be appreciated the book should be seen and read.

ACKERMANN'S MICROCOSM OF LONDON. Plates in colour by A. C. Pugin and Thomas Rowlandson, with descriptive text. 3 Vols. Reprint. London: Methuen. 1904. £3 3s. net.

WE are really grateful to Messrs. Methuen for this admirable reproduction of the result of an interesting collaboration. One would think that the French royalist refugee and pioneer of the gothic revival had little in common with the great English humorist; yet the collaboration is distinctly successful. In these pictures of London in 1808, Rowlandson's knowledge of humanity is combined with Pugin's skill as an architectural draughtsman, and the result is that we have not merely the buildings but the very life of London in the early nineteenth century. The book is thus a record of great interest and value, and its republication is fully justified.

## Bibliography

ENGLISH METAL WORK. Ninety-three drawings by William Twopeny (1797-1873), with a preface by Laurence Binyon. Constable and Co. 15s. net.

As Mr. Binyon points out in his admirable preface, the drawings of William Twopeny in the British Museum have a two-fold interest. As specimens of pencil work they could hardly be bettered, for they combine all possible accuracy with a sensitiveness to character and to texture which is quite wonderful. As reproductions of picked specimens of English metal work, made nearly a century ago from originals that have in many cases disappeared, they have not only a certain antiquarian value, but provide the modern craftsman in metal with a host of examples of the finest possible kind. The effect of the specimens of pierced work is notably attractive. A book like this should be in the hands of every worker who wishes to make something better than the products of wholesale commerce, for nowhere else will he find a series of examples of more charming simplicity and freshness.

POEMS OF GEORGE WITHER. George Newnes. 2s. 6d. net.

ADMIRERS of that noble lyric 'Shall I wasting in despair' will be glad to possess this little edition of George Wither's poems, which is as charmingly produced as any book at so moderate a price could possibly be.

ROSA MYSTICA. By the Rev. K. Digby Best. London: R. & T. Washbourne. 1904. 15s. net.

THIS is a work of a theological character, published to commemorate the fiftieth anniversary of the definition of the Immaculate Conception. We have not gone further in the text than the introductory chapter, which is an astonishing mixture of invective against heretics and turgid rhetoric. But our concern is with the artistic side of the book, and we regret that we are unable to say anything in its favour. Most of the illustrations seem to be reproduced not from photographs of the original pictures, but from bad prints of them; this, doubtless, explains the thanks proffered to the duke of Norfolk for leave to reproduce the frescoes by San Giovanni in the Annalena Convent at Florence, which can hardly be under his Grace's control. A few of the illustrations are from photographs of the original pictures, and these are naturally better; but the selection of the pictures shows neither taste nor discrimination, and the author might have made a much more effective demonstration of 'the superiority of Catholic artists in the interpretation of the text of Holy Scripture'—which merely means that in the golden age of art there were no Protestants. The format of the book is wretched, and one is astonished that any publisher should send out a volume so immeasurably below the average standard of illustrated books at this time of day.

VAN DYCK. By M. G. Smallwood. Methuen and Co. 2s. 6d. net.

SEVERAL irritating repetitions indicative of hasty compilation, the inclusion of a good deal of trivial gossip, much of it disproved, and the omission of some of Van Dyck's best works, are the chief defects of this book as a popular study. The most exquisite of Van Dyck's pictures in the National Gallery and his wonderful landscape studies at the British Museum are not even mentioned. The criticism is no worse than is usually found in works of this class; but the remarks about Michael Angelo's influence in darkening Van Dyck's Genoese pictures, and the chapter on 'Van Dyck and Rembrandt' are distinctly curious. As to the former the author must surely have mixed or misread his authorities. In the latter Rembrandt is not mentioned till the last paragraph, and then only on the supposition that he inspired the portrait of Cornelis Van der Geest in the National Gallery. As this picture was probably painted by Van Dyck about 1621, when Rembrandt was a boy in Lastman's studio, the idea cannot be called fortunate. The illustrations, with the exception of the frontispiece, are poor.

THE GATE OF SMARAGDUS. By Gordon Bottomley. Decorated by Clinton Balmer. Elkin Mathews. 10s. 6d. net.

A COLLECTION of dramatic eclogues and idylls in which the shorter pieces appear the best, perhaps because Mr. Bottomley's metre is heavy and the print tiring to the eye. The decoration is pretty and based on the study of good modern work, but has not the force and sincerity of its models.

REMBRANDT. By Elizabeth A. Sharp. Methuen and Co. 2s. 6d. net.

MOST of these little books on art attempt too much, and the volume before us is no exception to the general rule. In less than two hundred small pages a fine critic might sum up the qualities which make Rembrandt an immortal painter and draughtsman and the world's supreme etcher. Again, a fully equipped archivist might in that space give a brief abstract of Rembrandt's history, his work in various mediums, and his relation to his followers. Any writer who tries, however, to be both critic and chronicler in the same limited space would find the task impossible, and the author of the present book can, therefore, hardly be blamed if her compilation is not wholly satisfactory. She has tried to do everything, and yet, when examined, nothing at all seems to be done completely. Nevertheless, as the book is only intended for popular reading, its defects may be forgiven in view of the fact that the author has used her authorities carefully and has evidently taken some interest in her subject.

BURNE-JONES. By Fortunée de Lisle. Methuen. 2s. 6d. net.

A GOOD popular book. The portion relating to Burne-Jones's life at Oxford and his relations with William Morris and Rossetti is excellently done.

## FOREIGN CORRESPONDENCE

### NOTES FROM BELGIUM <sup>1</sup>

#### ANTWERP

THE restoration of the old Slaughter-house is in progress, and is rousing active discussion. Some declare the total ruin of the building to be preferable to a restoration that would destroy its picturesque appearance; others cry out for a preservation that had become urgent. The proposed restoration has been finally adopted, and the work already done shows that the operations, which are being conducted with the greatest care, will preserve the beauty that makes the old Slaughter-house one of the most picturesque buildings in Antwerp. The mortar used in re-pointing has been selected in accordance with the prevailing tone of the original pointing; the general re-pointing of the ornaments is to be concealed, and the open joints closed. This plan has the advantage of preserving to the building its appearance of antiquity. For the renovation of the masonry efforts are being made to secure, as far as possible, old bricks and old stones, so that there may be no spots made by new materials to mar the general effect. Time and weather must be relied upon to complete the harmony which at certain points must necessarily be broken by the unsuitable use of new materials. Examination of the ancient ornament proves that some of the old stones were carved, others merely dressed. In cases where it is impossible to gather in which manner the original stones were treated, the adjoining stones will be used as models; in all other cases the original stones. In the restoration of the interior the foliation or holes in the stone pillars will not be stopped up beyond a certain degree. Those that have no very striking effect on the appearance of the masonry will be left as they are. The state of the inner surfaces of the brick walls shows that originally they were not rough-cast, and this plan will be retained. Finally, there will probably be an arrangement of gaps in the upper floors, so that the fine timber-work of the roof of the building may be visible from the great hall on the first floor. It will be agreed that the restoration of one of the oldest and most beautiful pieces of antiquity in Antwerp is being conducted on excellent lines.

#### MERCKEM

THE church of Merckem presents some curious and characteristic features which reveal architectural combinations of a purely local kind. Examination of the masonry exposed during the restoration of the four large pillars shows that they were formerly flanked by half-columns on the side facing the nave as well as on those towards the aisles, and that these half-columns occurred again opposite, against the north and south walls. The foundations of these are still visible. There

is no transept, properly speaking; but the bay which took its place is marked on the outside by the gables, and on the inside by a width greater than that of the adjoining bays. The discovery of the foundations and the stripping of the masonry shows that there were arcades like those which in maritime Flanders go by the name of bridges; they were destroyed during a later remodelling of the building. The neighbourhood still contains numbers of instances of this kind of construction. The building is to be restored to its original state, but the masonry above the arches is to stop on a level with the cornice, so as not to hide the perspective of the shingled vaulting of the roof. It is not obligatory that the masonry should be carried up to the vaulting. The arcades in question are quite peculiar to the district, and had no object beyond simulating a transept inside the church just as it is simulated outside.

### NOTES FROM GERMANY

FOR the past hundred years Germany has always been the principal country for the sale of prints. The majority of the fine print collections that have been sold at auction during this time were dispersed either at Stuttgart, Leipsic, Munich, or Berlin. Paintings and 'objets de vertu' have been put up at auction in sufficient quantity all along, but it is only recently that such sales have begun to grow into something more than mere local importance. At the Bourgeois sale, held at Cologne last month, the grand total returned all but reached the respectable sum of £100,000. A single item, a painting by Watteau, was knocked down for £5,000.

Another sale, held at Munich by Halle towards the end of November, is interesting not because of any high prices reached, but because of the fact that no prices of any importance whatever were attained. It contained a very large and what five years ago would have been esteemed an exceedingly important collection of stipples, mezzotints, etc., mostly in colours. Half a decade ago such things were all the rage in London. Prices have begun to fall there, and the Halle sale was an attempt (in which many different dealers were interested) to see whether the old high prices could at least be maintained in Germany. It failed signally; very few people attended the sale. Most of the prints had already been put up at auction one or more times at London, Munich, and Berlin; almost all were bought in. With some degree of satisfaction we may note the fact that the fad for this effeminate and spiritless style of colour-engraving is decidedly and definitely cooling down.

Uhde has been asked to paint an altar-piece for a church in Zwickau. Many of the readers of THE BURLINGTON MAGAZINE will know that Uhde's religious art was originally the object of

<sup>1</sup> Translated by Harold Child.



## Foreign Correspondence

the severest antagonism. He did nothing but what Titian or Rembrandt did before him, by simply painting Christ or the Virgin in the garb of his own day. However, that which the sixteenth century accepted without a murmur, was looked upon in 1888 as sacrilege and profanation. Sixteen years of incessant preaching by the elect have at last done some good, and we may rejoice over the fact that stupid prejudices have been overcome in the end. But we may also grieve over the circumstance that they were not overcome at a time when Uhde was still in the zenith of his power as an artist.

Wilhelm Steinhausen is to paint two altar-pieces for the hospital church at Stuttgart. This too is welcome news. Generally work of this class is entrusted even to-day to painters whose devotion is of a stagey, conventional kind. Steinhausen may not be a truly modern artist—his ideals, generally speaking, are those of Ludwig Richter—but the simplicity and honesty of his feelings alone guarantee that whatever he produces will be genuine and true art.

Linda Kögel has just finished a large mural painting in the Redeemer-Church at Munich-Schwaling. The central figure is that of Christ in the act of blessing. All critics speak very favourably of the work. It is interesting to note that a work of such a nature should have been entrusted to a woman—in Germany, certainly, no common occurrence.

The Bavarian Government bought no less than thirty-eight paintings, etc., at the great annual exhibitions in Munich for the state collections this year. All of the works may be good, but not one is really important. Exactly as at Dresden, the authorities in question seem to favour good cheap productions instead of supreme dear ones; and the museums for modern work are beginning to be overcrowded to an alarming extent.

The picture mentioned as having been bought for the gallery at Munich in the December notes, is not a copy pure and simple of the Heller altar-piece, but combines different parts of Dürer-woodcuts with reminiscences of the quondam Frankfort Coronation of the Virgin. H. W. S.

## BOOKS RECEIVED

MEMOIRS OF THE MARTYR KING. By Allan Fea. John Lane, Limited Edition, £5 5s. net.

RUBENS. Two Vols. By Max Rooses. Duckworth & Co. £5 5s. net.

VERROCCHIO. By Mand Cruttwell. Duckworth & Co. 7s. 6d. net.

BURNE-JONES. By Fortunée de Lisle. Methuen. 2s. 6d. net.

A HISTORY OF ENGLISH FURNITURE. Part II. By Percy Macquoid. Lawrence and Bullen. 7s. 6d. net.

ON THE OLD ROAD THROUGH FRANCE TO FLORENCE. By Hallam Murray, H. W. Nevinston, and M. Carmichael. John Murray. 21s. net.

THE ALPS. By Sir W. Martin Conway. Painted by A. D. McCormick. A. & C. Black. 21s. net.

DRAWINGS OF HANS HOLBEIN. Introduction by A. L. Baldry. George Newnes, Ltd. 7s. 6d. net.

AT SHAKESPEARE'S SHRINE. Edited by Chas. F. Forshaw, LL.D., with 'Plays partly written by Shakespeare' by Richard Garnett, C.B., LL.D. Elliot Stock. 7s. 6d. net.

HYPEROTOMACHIA POLIPHILI. Reproduction in facsimile from the edition of 1499. Methuen. £3 3s.

ROSA MYSTICA. By K. Digby Best. R. & T. Washbourne. 15s. net.

BUNYAN'S PILGRIM'S PROGRESS. Illustrated by George Cruikshank. Prize Edition (a cheap edition of the book reviewed in THE BURLINGTON MAGAZINE, Vol. IV, page 287, March 1904.) Henry Frowde. 4s. net.

GREAT MASTERS IN PAINTING AND SCULPTURE—FRANS HALS. George Bell & Son. 3s. 6d. net.

GEORGE FREDERICK WATTS. By Don D. von Schleinitz, Velhagen & Klasing, Leipzig. 4 marks.

FRANCESCO GUARDI. By George A. Simonson. Methuen. £2 2s. net.

ENGLISH METAL WORK. By William Twopeny, with a preface by Laurence Binyon. Archibald Constable & Co. 15s. net.

LAST LETTERS OF AUBREY BEARDSLEY. With an Introduction by the Rev. John Gray. Longmans, Green & Co. 5s. net.

ILLUSTRATED CATALOGUE OF THE PERMANENT COLLECTION OF PAINTINGS AND SCULPTURE OF THE CITY OF BIRMINGHAM MUSEUM ART GALLERY. Compiled by Whitworth Wallis and A. B. Chamberlain. Birmingham. 6d. net.

BEHIND THE SCENES IN THE COUNTRY OF THE TSAR. A. Siegle. 1s. net.

THE PEEL COLLECTION AND THE DUTCH SCHOOL OF PAINTING. By Sir Walter Armstrong. Seeley & Co. 5s. net.

THE ENGLISHWOMAN'S YEAR-BOOK, 1905. Edited by Emily Janes. A. & C. Black. 2s. 6d. net.

WHO'S WHO, 1905. A. & C. Black. 7s. 6d. net.

WHO'S WHO YEAR-BOOK, 1905. A. & C. Black. 1s. net.

THE STORY OF THREE LITTLE PIGS. With drawings by L. Leslie Brooke. Frederick Warne & Co. 1s. net.

TOM THUMB. With drawings by L. Leslie Brooke. Frederick Warne & Co. 1s. net.

REMBRANDT'S ZEICHNUNGEN NACH INDISCH ISLAIMSCHEN MINIATUREN. By Frederick Sarre. G. Grote, Berlin.

INDICATION OF HOUSES OF HISTORICAL INTEREST IN LONDON. Parts I, II, and III. London County Council. 1d.

REGULATIONS RELATING TO THE ROYAL COLLEGE OF SCIENCE, THE ROYAL COLLEGE OF ART. By The Board of Education. Printed for His Majesty's Stationery Office, by Wyman & Sons, Ltd.

A NOTE ON BOOKBINDING. By Douglas Cockerell. W. H. Smith & Son. 1d.

SPANISH PAINTING. By C. Gascoigne Hartley. Walter Scott Publishing Co. 10s. 6d. net.

JOHN N. RHODES; A YORKSHIRE PAINTER, 1809-1844. By William H. Thorp. Richard Jackson, Leeds. Bemrose & Sons, London.

DUTCH POTTERY AND PORCELAIN. By W. Pitcairn Knowles. George Newnes, Ltd. 7s. 6d. net.

G. F. WATTS. George Newnes' Art Library Series. 3s. 6d. net.

## MAGAZINES RECEIVED

La Rassegna Nazionale (Florence). Le Correspondant (Paris). The Fortnightly Review (London). The Nineteenth Century and After. The Contemporary Review. The Gentleman's Magazine. Onze Kunst (Amsterdam). The Monthly Review. Kunst-Anzeiger (Catalogue, Vienna). Affärsvärlden (Trade Journal, Stockholm). Gazette des Beaux-Arts (Paris). L'Arte (Rome). Kokka (Tokyo). De Nederlandsche. Spectator. [sGravenhage] La Chronique des Arts et de la Curiosité (Paris).







*Adam and Eve*  
by Lucas Cranach  
in the collection of H. H. The King at Buckingham Palace.

## EXHIBITIONS OPEN DURING FEBRUARY

### GREAT BRITAIN:

#### London:—

Royal Academy. Winter Exhibition. Works by G. F. Watts. Drawings by F. Sandys, and model of the Queen Victoria Memorial.

New Gallery. Exhibition of the International Society of Sculptors, Painters and Gravers. (Closes February 15.)  
Whistler Memorial Exhibition. (February 22.)

The Exhibition of the International Society, besides works by British painters, contains pictures, prints, and sculpture by Rodin, Carrière, Carolus Duran, Thaulow, Zorn, and other famous Continental artists.

The Whistler Exhibition mentioned above should be of the greatest interest. His Majesty the King has lent his collection of prints, the French Government has lent the famous portrait from the Luxembourg, and other important works are promised, among them Mr. Whittmore's Large White Girl.

Grafton Galleries. Exhibition of works by French Impressionists. (Till February 18 or February 25.)

An Exhibition arranged by M. Durand-Ruel. Manet is represented by 19 works, Boudin by 38, Cézanne by 10, Degas by 35, Claude Monet by 55, C. Pissarro by 49, Renoir by 59, Sisley by 37. The collection is exceptionally rich in representative works of the most prominent artists of the school, and is thus unique of its kind in England.

Royal Society of British Artists. Exhibition of the Society of Women Artists. (Opens February 4.)

Royal Institute of Painters in Water Colours. Exhibition of the Pastel Society.

Whitechapel Art Gallery. Second Exhibition of work done by L.C.C. school children. (February 15-24.)

T. Agnew and Sons. Annual Exhibition of water-colour drawings. (Opens February 20.)

John Baillie's Gallery. Works by J. H. Donaldson, J. B. Yeats, and Elinor Monsell. (February 4-28.)

Brook Street Art Gallery. Pictures and drawings by old masters, and pastels by Herbert Clark.

Bruton Gallery. Water-colours of Highland scenery by Finlay McKinnon. (Opens February 1.)

Carfax and Co. Water-colours by Walter Crane. (Opens February 4.)

Doré Gallery. Pictures by Tom Mostyn, Reginald Jones, Miss Constance Dainton, etc.

Dowdeswell Gallery. Oil Paintings by Oliver Hall.

Dudley Gallery. Exhibition of Dudley Gallery Art Society. (February 11 to about March 28.)

Goupil Gallery. Oil Paintings and pastels by Henri Le Sidaner.

Graves's Gallery. Old and Modern Pictures.

R. Gutekunst. Original etchings by Maxime Lalanne. (The artist's collection.)

Knoedler & Co. Paintings by British, Continental and American artists.

Leicester Galleries. Water-colour drawings by G. Denholm Armour. Oil Paintings by T. Austen Brown, D. Y. Cameron, J. Coutts Michie.

### GREAT BRITAIN—cont.

#### London—cont.

Leighton House. Paintings by Miss Leo de Littrow. Water-colour sketches by Baroness von Schmidt-Zabiero. Pictures by Miss E. Fortescue Brickdale and Mrs. Evelyn de Morgan.

Mortlocks, Ltd. Mr. C. E. Jerningham's collection of old English glass.

An article on this fine collection by Mr. C. H. Wyld appeared in THE BURLINGTON MAGAZINE for February 1904. Obach & Co. Exhibition of Paintings, Drawings, and Lithographs by Fantin-Latour.

This promises to be one of the most notable exhibitions of a notable season.

Ryder Gallery. Water-colour Drawings. (Till February 11.)

Shepherd Bros. Portraits and Landscapes by early British masters.

Spink and Son. Marine water-colours by Gregory Robinson.

#### Brighton:—

Corporation Art Gallery. Exhibition of Work by Pupils of Art School and Technical School.

#### Bristol:—Bristol Academy (February 18 to July 1).

#### Derby:—

Corporation Art Gallery. Spring Exhibition. (Opens about February 14.)

#### Leeds:—

City Art Gallery. Spring Exhibition. (Opens February 27.)

#### Liverpool:—

Walker Art Gallery. Coronation of His Majesty King Edward VII, by Edwin Abbey, R.A. (Opens February 8.)

#### Manchester:—

City Art Gallery. Annual Exhibition of the Manchester Academy of Fine Arts.

#### Edinburgh:—

Royal Scottish Academy. Annual Exhibition.

#### Glasgow:—

Royal Institute of Fine Arts. Spring Exhibition. (Opens February 27.)

### GERMANY, AUSTRIA, AND SWITZERLAND:

#### Berlin:—

Royal Print Room. Fair Women (Engravings, Etchings, Lithographs, etc., from the fifteenth to nineteenth centuries.)

Kunstgewerbe Museum. Art in the Country (as distinct from the large cities.)

#### Dresden:—

Kunstverein: Saxon artists living in Munich. (Opens February 15.)

#### Elberfeld:—

Museum. Exhibition of Religious Paintings.

#### Hamburg:—

Commetter's Galleries. Paintings, Sculptures, and Engravings by E. M. Geyger. Paintings by Hans Unger. Etchings by William Strang.

Vienna:—'Sezession,' Exhibition of Sculpture.

## EDITORIAL ARTICLES

### THE PROSPECTS OF CONTEMPORARY PAINTING

FROM time to time the cry is raised that modern pictures have ceased to sell. The explanation most commonly put forward by those who can judge only by external evidence is that old masters have absorbed the public attention to the detriment of living men. So far as the wealthiest

class of collectors is concerned this may be the case; certainly the publicity given to the sensational prices which old masters occasionally fetch induces the people who never buy pictures at all to think that such sales are the rule and not the exception.

These enormous figures did for a while tempt dealers to leave their ordinary routine business in moderately-priced pictures both

## *The Prospects of Contemporary Painting*

ancient and modern for the more profitable if more speculative business of catering for millionaires. Indications are not wanting, however, that the day for this form of speculation is rapidly dying. The most advanced and energetic of the London dealers already seem to recognize that the limited supply of the finest pictures is almost exhausted. Their reputation will not allow them to show second-rate things, so they are turning their attention to the men of the future instead of relying, as their more short-sighted colleagues have done, upon occasional sales of old pictures at an enormous profit. This precedent the auction-rooms in due course will have to follow.

One or two less obvious conditions have also to be reckoned with. The fashion for pictures of the eighteenth century has been accompanied by a rage for furniture and decorations to harmonize with them. Now eighteenth-century furniture of a certain outward appearance of authenticity is within the reach of many who are no more than well-to-do, and cannot afford the fine works by the old masters which are its conventional accompaniments. Modern paintings are not supposed to look well in such an environment, and so they are no longer purchased by many of the class which bought them most freely in the past. In this quarter artists will have to wait till the caprice of fashion introduces some style of furnishing which needs oil paintings and water colours for its completion. Meanwhile those who, like that gifted colourist Mr. Conder, paint in a manner which harmonizes perfectly with the style of the French eighteenth century will reap the richest harvest.

The most formidable obstacle to the best modern painters, however, and one which is not always realized, is the enormous number of pictures by the unmemorable dead, and the millions of engravings after them, which, in company with works by

the undistinguished living, already cumber the walls of ninety-nine houses out of a hundred. So long as people who make the pretence of having good taste are not ashamed to live in company with any rubbish that may have been taken as a set-off against a bad debt, painted by some deceased aunt, or bought frame and all complete to fill a blank space, it is hopeless for good artists to expect any large demand for their work. If as a race we were more plucky in our criticism we might perhaps rid ourselves of the incubus. As it is we must be content to wait till a new generation with a harder heart and a more critical eye relegates some of this trash to the garrets or to the dustbin.

Again the practice of painting in an exaggerated key in order to stand the fierce competition of a modern show, is apt at first to discourage collectors. They find that works which look well in a large crowded gallery do not look at all well when transferred to the quieter lighting of a private house; so until they have learned to make the needful allowance and to buy pictures which look small and restful when exhibited, they are apt to be but half-hearted patrons. Of all the living artists who have succeeded during the last decade only two can be called extremists in the matter of tone. One of these is Mr. Sargent, probably the most successful of all living painters; the other is Mr. Wilson Steer. Of both it may fairly be said that they have succeeded by reason of their exceptional talent, in spite of their methods.

Nevertheless, granting all these disadvantages, it is impossible not to recognize that during the past year a certain number of artists came before the public time after time, and were not found wanting in the excellences that in ages when painters were less numerous have led to permanent reputation. That almost all should be men whose merits have been recognized for some time past by those intimately con-

## *The Prospects of Contemporary Painting*

nected with the arts is not wonderful. There are many precedents for caution in buying on the strength of a single good performance, and in the multitude of exhibitions it is a mere chance that a picture will come at once before the man whom it exactly suits.

The exhibitions of the Royal Academy discovered no new star of the first magnitude, and the deaths of Mr. Watts and Mr. Furse deprived it of its greatest master and one of its strongest recruits. Mr. Clausen alone added to his laurels both by his professional lectures and by his paintings, but the chief triumphs of the year were accorded to outsiders.

The decided success scored by the International Society under the presidency of M. Rodin was corporate rather than personal, and the same may be said of the successful exhibitions of the Old Water Colour Society. The Talmud School picture of Mr. W. Rothenstein and the works of Mr. A. E. John were the principal novelties at the New English Art Club, though its two shows included a number of drawings of exceptional merit. The paintings of Mr. C. H. Shannon were the dominant feature of the Irish exhibition at the Guildhall. His rich and scholarly compositions were also an attraction, in company with pictures by Mr. Charles Ricketts and Mr. D. Y. Cameron, at the Society of Oil Painters' Exhibition, and again with Mr. Conder and with Mr. Rothenstein at the Leicester Gallery. Mr. Lavery and Mr. Orpen among figure painters, Mr. Peppercorn and Mr. Mark Fisher among landscape painters were also prominent at various times and places. Of the very numerous holders of one-man shows of painting, that of Mr. Neville Lytton was, perhaps, the most promising and successful.

On the whole, however, the year was possibly more prolific in good prints and drawings than in good oil paintings. The

exhibition of the Royal Society of Painter Etchers, though it lacked the work of one or two of its most famous supporters, was able to bring forward in their place the strong talent of Mr. Brangwyn. The exhibition of the International Society also contained a most interesting series of works in black and white, many, indeed, by foreign artists, which reached, perhaps, a higher average level than did the paintings. The same was, to some extent, the case at the New English Art Club, where water-colours such as those of Mr. Rich, and drawings such as those of Mr. John and Mr. Muirhead Bone, to mention only a few out of many successful artists, seemed to obtain the recognition which they had long deserved. The exhibition of the Society of Twelve held later in the year served to accentuate still more strongly the names and the talent of many of the draughtsmen already mentioned. The portrait drawings of Mr. William Strang attracted much attention both here and in a one-man show held at another gallery; indeed, it would almost seem as if this form of art, whether as executed in chalk by Mr. Strang or in lithography by Mr. Rothenstein, might during the next few years become more popular than the comparatively laborious, troublesome, and expensive process of painting in oil. Soon, too, a day must come when the mordant caricatures of Mr. Max Beerbohm will be properly appreciated.

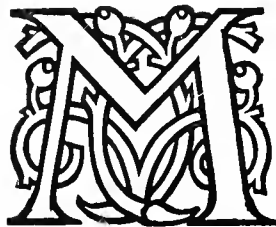
This increasing interest in small works of art is a hopeful sign. It seems to indicate that a considerable body of art lovers is being formed which thinks for itself and does not rely upon externals and social success for guidance in art matters. The general public will continue to flock like sheep to their accustomed pastures, but the artist has always been independent of them, and in the smaller group of the collectors who are not afraid to stray from the beaten track he recognizes the real friends of his profession.

## *The Prospects of Contemporary Painting*

The press, too, we think deserves some share of credit. In following the course of English criticism for the past twelve months we have been struck by the unanimity of the whole press upon the important questions affecting the welfare of art in general; while in particular cases we have time after time seen generous recognition accorded by the most weighty and experienced living critics to good work that had no established reputation to recom-

mend it. We therefore refuse to think the future prospects of the good artists working among us are as black as temporary depression may have made them appear. If there have been times when practical success came more quickly and more generously to those who proved themselves worthy of it, there certainly never was a time in which excellence was less in danger of perishing from obscurity and neglect.

### THE STRAND IMPROVEMENTS



R. T. G. JACKSON, R.A. has done a public service in raising once more the question of the Strand improvements in an address to the Society of Arts, and subsequently in a letter to *The Times*; it is to be hoped that he will receive a sufficient backing from public opinion to induce the London County Council to reconsider its scheme, which, as Mr. Jackson justly says, is the cheapest and the worst of the many proposals that have been made.

The scheme is open to two objections: in the first place the frontage line between the churches of St. Mary-le-Strand and St. Clement Danes is so laid down that it will cut into the middle of the tower of St. Clement Danes and entirely destroy the symmetry and dignity of the Strand. In the second place buildings on such an enormous scale are to be erected that the churches and Somerset House will be completely dwarfed and the artistic effect ruined. As regards the frontage line, Mr. Hamo Thornycroft, R.A., made in May 1903 what is undoubtedly the best suggestion when he proposed that the Strand should be the same width from the eastern end of St. Mary's Church to the junction with Aldwych. By this means St. Mary's Church would be brought into alignment with the centre of

the thoroughfare which would aim at St. Clement Danes Church and not at one corner of it, and a good view of the Courts of Justice would be given to all coming along from the west.

This scheme would mean considerable additional expense, so much expense indeed, that Mr. Jackson is constrained to admit that it is too costly to be entertained. Yet surely London can afford one street on the scale of a Paris boulevard; Shaftesbury Avenue and Charing Cross Road are monuments of lost opportunities, and it will indeed be deplorable if the present opportunity is also thrown away. If, however, it is hopeless to expect the London ratepayer to tolerate an expenditure from which neither Paris nor Berlin would shrink, there are other proposals which, although they are inferior to that of Mr. Thornycroft, are very much superior to the County Council's scheme.

The best of these is that of the Further Strand Improvement Committee, which would reduce the building frontage by about eighty-five feet. It is estimated by the Improvements Committee of the Council that this would involve a loss of £350,000, but Mr. Mark H. Judge has pointed out in *The Times* that there would probably be some increase in the value of the frontage. Be that as it may, it is worth our while to

## *The Insurance of Works of Art*

spend even an additional £350,000 in order to make the chief thoroughfare of London really beautiful and dignified for all time. It would have been better to leave the Strand alone, if, after all the money that has already been spent, we are to have a miserable irregular street which will be a permanent eyesore.

We have more than once had occasion to commend the work that has been done for art by the London County Council; we earnestly trust that the members of the Council will think again before they finally adopt a plan which would go far to nullify that work. For, as Mr. Jackson says, if artistic considerations are to be left out of account in such a matter as this, the elaborate system of art teaching that is being promoted by the County Council is little more than an expensive imposture.

### THE INSURANCE OF WORKS OF ART

SINCE we first referred to this matter in our columns the unsatisfactory state of the existing law of insurance has been impressed upon us still more forcibly, by a recent arbitration case in which the Alliance Assurance Company disputed a claim made against them after making a suggestion of fraud, which ultimately they had to withdraw.

As the law stands, it seems that the owner of a work of art may arrange for its insurance on a valuation accepted without question by the insurance company, and the company will receive the premiums year after year on that basis; yet if a disaster occurs the *onus probandi* still rests with the insurer. The company can dispute payment even if there be no suggestion of wilful fraud, while by the insertion of an arbitration clause in its policies, it avoids the inconvenient publicity of a court of justice.

The position is clearly ridiculous. Collectors would be wise henceforth either to

cover existing policies by a specific agreement with the insurance company, guaranteeing that a valuation once accepted shall not be disputed in case of loss; or, if that be refused, to transfer their business to some office which can be trusted to fulfil without legal compulsion the obligations it is paid to undertake. In this connexion it may be mentioned that the collector who gained the case to which we have alluded, had insured some of his pictures at Lloyd's, and the amount of this latter policy was paid at once without question.

### THE NATIONAL GALLERY

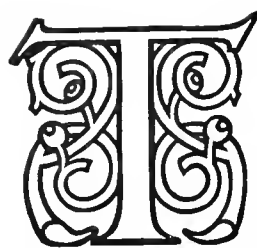
THE acquisition through the generosity of Mrs. Edwin Edwards of the famous portrait, by Fantin-Latour, of the donor and her late husband completes a list of additions to the Gallery during 1904 on which the Director and Trustees must be congratulated.

As we have spoken of the Gallery we may perhaps mention one or two suggestions which have reached us with regard to the hanging of several masterpieces of the Flemish school. The splendid Holy Family by Rubens (No. 67) might surely change places with the landscape by Both, of exactly the same size, now given a place of honour below it. Another magnificent picture, The Portrait of an Artist, by Van Dyck (No. 49), is also hung almost out of sight. This masterpiece of silvery blue was one of the treasures of the collection of Sir Joshua Reynolds, and deserves to be hung on the line even if another Dutch landscape has to go aloft to make room for it. The changes made in the adjoining room have borne hardly upon our single definite example of that fine and underrated painter Sir Antonis Mor (No. 1231). It is one of those works which must be seen closely if it is to be seen at all, and its small size should make its return to the line a comparatively simple matter.



## WATTS AT BURLINGTON HOUSE

BY CHARLES RICKETTS



HE nineteenth century has been a great art epoch, and amongst its greatest artists we have to place G. F. Watts; his work is sufficiently large in outlook, and contains a sufficient amount of personal discovery and invention to rank him with the great painters of all time. The nobility of his aim, and the dignity of his life have met with general recognition, it is therefore on technical matters that I would say a few words, since the artist himself had a tendency to hide his mastery under a modesty which the public and the critics (following the public) have too often taken quite literally. He is a great technician, a master painter, a pioneer and experimentalist in the medium; he is in this matter the great event in England since Turner, the most original technician since Constable, the most dignified painter since Reynolds.

Watts's painting might be broadly divided into three phases, and in each phase he is a master. His earlier works are still traditional in method; they are based on a pattern of chiaroscuro, or a rich warm substructure of tone such as we admire in the great Venetian masters. Later his pictures become cooler and more varied in pitch; they are more plastic or more sculptural in aspect. In his latest phase he tends to avoid over definition by relief and contour, and to evoke an impression of things lit by a radiant light. If his first manner deals, like the Venetians, with light as it glows in the afternoon, or in a sunlit room; if the light has slipped past, leaving its quality of vibration in the cool grey spaces of neutral colour in his second manner—in his later pictures the painter turns and faces the very focus of the light itself; the shadows have gone, to be replaced by the contrasted action of tones

one upon another, warm and cool, at a pitch in which the light is white.

Constable attempted to convey the pulsations of the light itself by a ruggedness of surface and an exasperated juxtaposition of pure white and extreme dark in which subtleties of local colour, colour transitions, and even form, were sacrificed to this dominant effort. With the Impressionists light has been sought by a systematic use of complementary colours in a mosaic of dry touches intended to catch the light. In both methods, form and its appeal to the artist as a means of expression have become of secondary importance, if they have not indeed been lost outright.

With Watts, the initial scheme was too large and significant to lapse into the study of any single object of inquiry, and besides his achievements in colour and pigment, his sense of form is of the greatest interest and significance to the art lover. Form with him was controlled by his preference for a type which was of a large yet nervous cast. The eternal figures of the Parthenon were ever present to his mind as types of human perfection in his ideal figures, and as a standard for a certain largeness in the rendering of plane and mass.

Our great sculptor Alfred Stevens also used an ample and generalized type for his figures, one at once large and rhythmic; yet, this type once achieved in its generality, we do not recognize that further study of the surfaces such as Watts gives to the shoulders and neck of his Clytie. In Watts's male portraits not only does he emphasize the variations of contour, which make for character, but there is the same tendency to exaggerate certain structural saliences and to 'establish the planes' like a sculptor.

The combination of plastic force with the study of the resources of contrasted and superimposed pigments, his study of illu-

## *Watts at Burlington House*

mination and harmony, have enabled him to dispense with the beautiful convention of a visible outline, which neither Veronese, Frans Hals, nor Courbet disdained to use. His method is equally beyond the limitations of the man who tries to realize things solely by the calculation of tones upon objects actually before him, like Manet for instance, who is at times unable by the very simplicity of his aim and process to convey the fact that a figure or face has a back to it.

I have heard that Watts was not always fortunate in the painting of women, that he was lacking in the sense of grace and charm. The superb portrait, No. 184, has been allowed as an exception, and the noble type, the beautiful shoulders, the dignity and beauty of the accessories, afforded him opportunities for fine picture-making. Note also, however, the beautiful rendering of the tranquil glance, the latent tenderness in the rich contours of the chin and mouth. But turn to an earlier work in which the type is different; look at that ravishing picture No. 176 in which a lady in Victorian dress turns to her little child half-hidden behind her skirt. Study the delicate and varied painting of the silks and lace which a still-life painter might envy, the tender workmanship of the hands, the charming movement of the one which holds a handkerchief; we find such things only in the pictures of the greatest and most delicate painters, and only a painter can understand the difficulties which have been overcome in the masterly treatment of this absolute profile which has the candour and fusion of new ivory. Both these works benefit by being pictures or designs, yet Watts can be equally successful in the narrowest of compasses and under pictorial restriction no other painter would care to choose. Let us study the exquisite profile No. 19, in the first room; note the 'warm' pallor of the cheeks, the delicate lids, the long suave hair; how often do we find these

things done so perfectly? These pictures belong to the early maturity and the hey-day of the artist; in each case there was the singular charm of the sitter represented; yet, among the latest works we will find this delicacy of touch retained. Note in the small picture No. 190 the treatment of the brow and smooth, tight hair, the exquisite and tremulous qualities of expression. There is something in each of these works you will not readily match in the painting of the nineteenth century; not of course in Courbet, not in the elegant and underrated portraits of Baudry, occasionally with Ingres and with Ricard. The method of Manet hardly allows for anything but a hint at the dominant charm or vivacity of a face; he has left only one or two dainty sketches; we find a little more in two portraits by Whistler. A double portrait by Chassériau might be remembered. Lawrence with all his mastery would seem tawdry—tawdry yet delicious; and with Prudhon we practically come in touch with the eighteenth century, so the contention that these portraits are almost unique in the century remains in the main practically established.

Fromentin has said, 'L'art de peindre n'est que l'art d'exprimer l'invisible par le visible.' This is hardly a thought we should expect from the enthusiastic advocate of the lesser Dutchmen, though that exquisite writer's estimate of Rembrandt shows that the sentence was no mere literary flourish. I think everyone allows Watts's success in this quality in some of his more noted portraits of men, of which we have admirable specimens in the Tennyson (No. 189), and in the nervous intellectual portraits of Sir W. Bowman and the portrait of Burne-Jones. The invisible! the pulsations in the air about a spiritual manifestation, the peculiar rhythm belonging to 'Les gestes insolites,' the appeal to our emotions by some intuitive use of line, mass, tone, and colour, to touch the

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inner core or those outer magnetic surfaces in which we move—this poetic, or musical, or emotional gift has been achieved by the master in many of his imaginative designs. There is the unexpressed image left on the brain between the painted gesture and the one which preceded it or must follow it. Botticelli has this gift, Tintoretto often fails in this and remains declamatory; in this Delacroix never fails. The slow onward movement of the Death in 'Love and Death' belongs to this order of invention. Turn this figure into marble, and we would possess not only the finest statue in England, but the emotional rival to Rodin's Birth of Adam.

I would speak of less successful works; for I imagine that some of Watts's admirers would hardly consider, for instance, the 'Hope, Faith, and Charity,' a great success; yet it fascinates me greatly: to me there is an emotional quality in these intricately related figures which I find only in the early work of Rossetti. Were we shown the strange feverish workmanship and drawing in this work in a subject towards which a newer critic might feel drawn by its implied triviality, Two Apples on a Table-cloth or A Woman scratching her Back, we should be assured that it was 'a transmutation of mere pigment into the extraordinary.' The title of the picture A Life of unrewarded Toil, has something of the temper of the period in which Browning wrote 'Dog Tray.' This picture was the subject of some respectful and even disrespectful pity at the time it was painted; but were the landscape signed J. F. Millet we would be told, and told rightly, 'that the picture expressed wonderfully the density of the ground, the tangle of the growths and hedge seen in their detail and mass.' I remember one of the veterans of impressionism praising the rare tone-qualities of the Ariadne (No. 56), which was also patronized by our lions and Daniels of the reviews.

I am aware that there is perhaps a lack of taste in my defence of such serious works against criticism which is forgotten, or about to be forgotten, even by its authors; yet to-day is always rather like yesterday; and do not let us disguise the fact that a certain contemporary hostility sometimes forces an artist into those very exaggerations and elaborations of method and aim which some of these works display. Let us strive to understand fine work in its essentials, not from one point only; let us not blame it for the absence of the very qualities it possesses: it is for this reason that I have underlined Watts's painting and colour.

I remember, if I may be pardoned the anecdote, that two friends were quarrelling over Watts's work in a room where I was listening to M. Alphonse Legros. The voices became angry and loud, and I became restless and a bad listener; one of the disputants turned to the veteran artist and asked, 'Do you not think the colour in Watts's pictures is often cadaverous?' M. Legros answered, 'Je trouve que Watts a toujours la belle couleur qui convient à ses tableaux.' This response in its range and purpose is untranslatable; it is quite final as criticism.

The present show at the Academy is representative, though it is less so than the exhibition at the New Gallery held a few years ago, which benefited by many of the works now dispersed in the Portrait Gallery and Tate Gallery. Those in the Tate hang in a room where the light is too harsh; they are also badly arranged, without apparent order or regard for their effect as separate works or as decorative spaces on the walls.

Had the exhibition at the Academy been able to include a selection from these works it would have been enriched by many masterpieces of pure painting, such as the Psyche, and the Portraits of the Artist; the profound and subtle portrait of Martineau

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would have been there to challenge comparison with any portrait painted at any time; we should have had the superb portrait of William Morris, and other works hardly less admirable in workmanship and characterization.

In the Diploma room of the Academy itself hangs one of Watts's finest imaginative designs, *The Curse of Cain*, in which the pictorial scheme, the sense of gesture, and scale of colour are entirely his own; yet it is a work characterized by something of that passionate awe and latent tenderness of the superhuman designer of the Sistine ceiling. This masterpiece was perhaps difficult or impossible to move; it is little known; it may be said that it is only seen by foreigners, Baedeker in hand, who are intent upon the Leonardo cartoon and the Tondo by Michael Angelo.

Manchester contributes one picture only, *Prayer* (No. 57). Birmingham has not sent the superb picture *A Roman Lady*, which is one of the treasures of a singularly interesting provincial gallery—one, in fact, which contrasts only too favourably with other well-intentioned but totally belated and retrograde British provincial galleries of modern art. One or two provincial towns have benefited by the gift of works which have not been contributed. From Oxford and Cambridge we have two works, but not the portrait of Dean Stanley—one of Watts's masterpieces, which, when I saw it last, had suffered from exposure to the sun in that singular place the Bodleian—or the gorgeous portrait of the late duke of Devonshire in the Fitzwilliam museum. I mention these absent works merely to show that, magnificent as this exhibition undoubtedly is, it does not exhaust all the possibilities of the great artist.

The direction of this exhibition has very wisely hung most of the works to some extent by period, but not entirely so. There were probably difficulties in the way of absolute consistency in this matter,

and the tendency of the artist to revise early works in his possession points to the fact that he was aware of the strong intellectual bond of unity between his pictures of all periods.

The Academy has also done wisely in excluding some quite juvenile specimens which furnished subject for critical digressions when hung in the New Gallery exhibition; and frankly, if there are several works still in the possession of the trustees of the artist which one would like to see here, the portrait of Swinburne above all, there are only a few works one would care to miss, and these are unimportant and mostly early drawings in which Watts is hardly himself.

The first picture, in point of date, which commands admiration has singularly enough been skied; I mean the *Portrait of Miss Mary Fox* (No. 42). It is a beautifully designed work, or decorative portrait, which reminds one, in points of workmanship, like the *Tennyson* (No. 189) and the *Lady Margaret Beaumont* (No. 176), of the tremulous pigment and workmanship of Ricard at his best. They each display a richer palette, a finer pictorial scheme, than the *Frenchman*, and would be sufficient to make the reputation of an artist. Were a young painter to appear in a modern exhibition with works like these, his accomplishment, originality and significance as a painter and artist, would be recognized, perhaps a little grudgingly in England, but not so elsewhere; we would hail in them an artist who was conscious of that something in the human face beyond vivacity and forcibleness, or literalness of rendering, a painter who could turn his pigment into something else than the stuff one squeezes out of tubes, in fact the artist who in the words of Fromentin 'renders the invisible by the visible.' The workmanship in these works is rich, delicate, original; it anticipates the feverish delicacy of some of the latest pictures, but in a different pitch, and

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by a process of thin superimpositions of broken colour and thin glazes.<sup>1</sup> The Dr. Joseph Joachim has hardly a rival in the modern school; it is less traditional in scheme than *The Man with the Leather Belt*, by Courbet; it is a masterpiece, and I am not sure that in its conception it has a parallel in art; as a painting it is solid, rich, supple, yet mysterious.

We can naturally leave that reconstruction of the Arundel bust *The Wife of Pygmalion*, to the charming words of Mr. Swinburne. In temper this work is related to several designs of Ariadne, and to a Clytie, painted later, against a superb background of sunflowers, which ranks with the *Psyche* and the *Daphne* amongst the artist's masterpieces. To this happy vein in the master's work belongs the almost hueless *Judgement of Paris* (No. 230) which in its restricted scheme and size has some of the majestic sense of beauty of the former canvases; but we are within touch of that great period when Watts gives us his *Love and Death* and other pictures in which he remembers the Elgin marbles with their 'dense' rich planes, their rich contours, and the steady splendid sense of life, the noble sense of movement—movement held in by some inner rhythm—one thinks of Rossetti's definition of art as the making of 'monumental moments' before such works as these.

For a few years onward his vein of pictorial invention remains at its height, and his technical power ranks in English art beyond anything done in England since Lawrence painted the Cardinal and the Pope, and Turner his sensational *Ulysses deriding Polyphemus*. I am here speaking only of painting, of mastery and control of the medium, not of those excursions made by moderns into the intricacy of modern psychology and emotion, where we shall find Rossetti and Burne-Jones, those inter-

preters of passion as it hides away in the modern human mind, troubled, isolated, and coiled upon itself, in which passion and the love of beauty is no longer outward and expansive, but a thing which remembers and regrets.

I have purposely avoided any analysis of the individual *poétique* behind the work of Watts, simply because I have noticed a tendency amongst moderns to be frightened by all delicacy or profundity of thought, and to like art in proportion to its kinship with still-life painting. To the refinements of painting required by refinement of feeling we prefer more directness of method and a sort of good art masonry. It is probably owing to the small amount of success of most moderns in the subtleties of the craft that we now talk so much about qualities of spontaneity and vivacity, forgetting the hesitations and alchemy of diluents and superimposed pigments and glazes in Rembrandt, and the explicit statement by Titian that 'flesh cannot be rendered *al primo*,' which Rubens and Velazquez would both have endorsed. The test of good painting is not the ease with which it is done, but its beautiful expressive quality.

Some of these pictures by Watts, which are new to-day, were begun when Victorian art was at its 'puppy dog period'; he was a stranger to the pre-Raphaelite movement. The pretty rusticities of Fred Walker and the Christmas Number epoch which passed him by on the road have faded away. Since then a younger generation has tried to paint with a rather Parisian accent; all the while Watts remains alone in English painting, and in the words of Stevens the sculptor-painter, 'the only man who understands great art,' a solitary worker aiming, in his own words, at 'the utmost for the highest,' untouched by fashion, indifference, popularity or esteem, as unaffected and studious in his life as he was generous and great as an artist, and possessed by his 'practice' and ideal.

<sup>1</sup> The Portrait of Countess Somers was of course almost entirely repainted at a late date, like the *Dryads and Naiads* (No. 138), which is dated 1849, and looks like a work of 1904.





PLATE I. LUCRETIA, BY LUCAS  
CRANACH, IN THE COLLECTION OF  
H.M. THE KING.



#### ERRATUM.



P. 353, col. 2, fourth line from bottom, *for* 'rosary of pinkheads,' *read* 'rosary of pink beads.'



# NOTES ON PICTURES IN THE ROYAL COLLECTIONS

## ARTICLE VI—PAINTINGS BY LUCAS CRANACH—*cont.*<sup>1</sup>

BY LIONEL CUST, M.V.O., F.S.A.



OF the other works purchased by Prince Albert, the most important is a fine painting of Adam and Eve<sup>2</sup> in a wooded landscape, Eve seated on the back of a stag, which is lying down, and Adam being in the act of drawing a bow. In the background of this painting is a mountainous landscape with cliffs and a castle—very characteristic of Cranach, and perhaps taken from the so-called Saxon Switzerland. In this painting the figure of Adam drawing the bow at once recalls the engraving and drawing of Apollo by Jacopo de' Barbari, on which Albrecht Dürer founded his own famous engraving of Adam and Eve. The resemblance is the more interesting, inasmuch as it is known that Jacopo de' Barbari visited Wittenberg, where Cranach was residing, in 1503 and 1505, so that it seems certain that both Lucas Cranach and Albrecht Dürer were, independently of each other, influenced by that mysterious Venetian artist, of whom so little is really known. This subject is one worthy of special consideration and investigation on its own account.

The painting of Adam and Eve is signed with the small snake with single bat's wing which is usually found on Cranach's later paintings. It was purchased for Prince Albert in 1846 by Dr. Gruner from Mr. Campe in Nuremberg.

This painting is quite distinct from another painting of Adam and Eve which was in the collection of Charles I, and was described in Van der Doort's catalogue of that collection (p. 160, No. 4 of Vertue's edition) as—

'Done by Lucas Chronich. Item. The

<sup>1</sup> For Articles I to V see Vol. V, pages 7, 349, 517; Vol. VI, pages 104, 204 (April, July, September, November and December, 1904).

<sup>2</sup> Frontispiece, page 340.

picture of a naked standing Adam and Eve, where by in a bush lying a great stag, with long horns, Adam is eating the apple; intire little figures; brought from Germany, by my Lord Marquiss of Hamilton. 1 ft. 7 in. by 1 ft. 1½ in.'

This painting is no longer in the royal collection. The subject was one for which Cranach showed a special predilection, probably on account of the opportunity which it gave for depicting the nude figure.

3. The next most important painting by Lucas Cranach acquired by Prince Albert was one of Lucretia,<sup>3</sup> in which the Roman heroine is represented in the rich dress of a German princess, with her bosom bare to the waist, in the act of inflicting the fatal stroke with a dagger. In the upper corner to the left is a mountainous landscape, seen through a window, resembling that in the Adam and Eve. The painting of Lucretia is signed with the small snake and dated 1530. This painting was purchased by Prince Albert of Mr. Nicholls in 1844. It is a fine example, though apparently heavily retouched, of a subject often repeated by Cranach.

4. A portrait of one Nicolas de Backer, given to Prince Albert by H.M. Queen Victoria in 1844, is a complete wreck through damage and unskilful restoration. It is possible to discern through the repainting that it must originally have been a portrait of no little importance. It represents a man of about sixty years of age, with golden hair, moustache, and beard, clad in a dark-brown, fur-lined robe, wearing a black cap on his head, and holding what appears to be a rosary of pinkheads in his two hands. Above his head on the left is inscribed ÆTATIS LX/ANNO CHRISTI SALVATORIS MDIX, followed by the snake

<sup>3</sup> Plate 1, page 352.

## *Paintings by Cranach in the Royal Collections*

as Cranach's signature. On the right is a shield of armorial bearings, carrying—sable three storks' heads argent, beaked gules, over all on an escutcheon of pretence argent three trefoils sable (?). The stork's head and trefoils reappear in the crest. Below the shield is inscribed: NOB: D. NICOLAVS DE BACKER/DNS DE WATERPEPPE I: CAR/V A CONCILIIS NAT: EQVES. As these inscriptions have all been rewritten, they cannot be regarded as trustworthy. Rietstap, in his 'Armorial Général,' gives the arms of de Backere of Flanders as 'D'arg. à trois trèfles d'azur.'

5. A small painting of Salome with the Head of S. John the Baptist, acquired by Prince Albert, is a weak production of the Cranach workshop. Salome is represented in rich German dress, and in the background is the courtyard of a castle, in which the execution is actually taking place. This painting formed part of the collection of Prince Ludwig von Oettingen-Wallerstein.

6. A painting of The Electress Sybilla of Cleves and her Son, given to Prince Albert by H.M. Queen Victoria in 1840, as the work of Lucas Cranach, is one of many familiar *supercheries* by Rohrich, a German artist in the eighteenth century.

7. In August, 1860, an important painting was purchased by Her Majesty Queen Victoria and presented to Prince Albert. This represents the Judgement of Solomon,<sup>4</sup> a large painting on panel measuring 45½ in. by 66½ in. The composition is in two planes. Behind, raised on two steps, under a kind of architectural baldacchino, stands Solomon in the guise of a German prince, with his ministers and counsellors grouped on either side. Below in front are the respective groups of the two mothers with their friends and the executioner in the act of carrying out Solomon's command. The picture is signed with the snake and dated 1519. Among the ministers of the king, who appear to be portraits, it is

possible to discern Cranach's patron, Cardinal Albrecht of Brandenburg, elector of Mayence. It is probable, therefore, that this was one of the paintings commissioned by the cardinal from Lucas Cranach or from the Cranach workshop for the collegiate church at Halle, which the cardinal founded in 1518, but which after a few years he was compelled to dissolve. The pictures were then brought by the cardinal to Aschaffenburg, whence arose the attribution to Grünewald, and the existence of a so-called pseudo-Grünewald, to whom allusion has already been made. It seems fairly certain that this pseudo-Grünewald was connected with the Cranach workshop at Wittenberg, but it would be difficult, if not impossible, to separate the work of the elder Cranach or that of his sons from that produced by their joint efforts in the natural pursuit of their trade.

8. In June, 1854, Prince Albert purchased at Christie's, from the sale of the collection of Sir Henry Lytton Bulwer (afterwards Lord Dalling), a small painting on panel by Lucas Cranach, which had been acquired in Spain. This is now at Buckingham Palace. The painting represents the Virgin holding the Child to her breast, and measures only 9½ in. by 6 in.<sup>5</sup> It is signed with the snake and the date 1547. It is inscribed on the back of the panel in Spanish—'Tabla la Virgin y el nino de Lucas Cranach.' This attractive little painting is painted in a rather different style from that of Cranach's usual work. The Virgin is clad in a blue dress, with a red mantle showing ample white sleeves, while her long golden hair falls down her back over her left shoulder. She clasps the Child to her breast as he stands upon her lap and places his left hand on her neck. The composition is of a much later development than that, for instance, of a similar group in the Munich Gallery, which is dated 1525. If it be the genuine work of Cra-

<sup>4</sup> Plate II, page 355.

<sup>5</sup> Plate II, page 355.



VIRGIN AND CHILD.



THE JUDGEMENT OF SOLOMON.



## *Paintings by Cranach in the Royal Collections*

nach, it reveals an influence coming from the south.

Now the date on the painting, the difference in the style, and the Spanish *provenance* all point to an interesting suggestion. It was in April 1547, the date of the little picture, that the battle of Mühlberg was fought, at which the Elector John Frederick of Saxony was taken prisoner by Charles V, and sent to an honourable captivity at Augsburg. It is well known that Lucas Cranach followed his master into captivity and remained by his side at Augsburg. That city, like Nuremberg, was always in close touch with Italy, and Italian influence was specially felt at Augsburg. The emperor, Charles V, was a great patron of Italian art, and was actually present at Augsburg for some time in the winter of 1547, whither he summoned Titian in January 1547-8, and here Titian painted not only the famous equestrian portrait of Charles V, now at Madrid, but also the half-length portrait of the captive Elector John Frederick himself, which is now in the Imperial Gallery at Vienna. Cranach can hardly have failed to be present with his master while the great Venetian was painting this portrait. Apart from this, there would have been sufficient Italian influence about the imperial court at Augsburg in 1547 to account for a painting by Cranach, probably done for one of the Spanish court if not for the emperor himself, having been executed in a style somewhat different to the crabbed and archaic productions of the family workshop at Wittenberg.

9. Among the fifteenth and sixteenth century portraits collected together in a small lobby adjacent to the royal private chapel in Windsor Castle there is a portrait of Martin Luther as 'Junker Georg,' attributed to Lucas Cranach. The portrait corresponds to the well-known portrait of Luther at this period which was painted by Lucas Cranach in 1521, and is preserved in the

Town Library at Leipzig. It is probably an early copy, but in its present condition it is difficult to arrive at its original state. It is inscribed 'Dr. Martin Luther, als Junker Jörg.'

The origin of this portrait is uncertain, but as there is no evidence of its having belonged previously to the royal collection, it may have been acquired by Prince Albert, under whose direction the portraits in this lobby were arranged.

10 and 11. In 1840 H.R.H. Prince Albert purchased in Germany two small portraits of Frederick the Wise, Elector of Saxony, and John Frederick the Magnanimous, Elector of Saxony, the latter signed and dated 1535. These are only fair examples of the innumerable portraits of these two princes which were issued by the Cranach workshop at Wittenberg, together with those of Luther and his wife, to advance the cause of the Reformation.

The remaining three paintings by Cranach have been for a long time part of the royal collection.

12. *The Judgement of Paris*.—This little picture, which is painted on panel, measuring 19½ in. by 13½ in., depicts in a curious way a scene which was apparently a stock subject in the Cranach workshop. Similar paintings are in the Kunsthalle at Karlsruhe, the Götisches Haus at Wörlitz and elsewhere. The representation of Paris as a mediaeval knight and Mercury as an old man with three nude female figures has caused some people to see in this subject not the Judgement of Paris, but a mediaeval legend referring to King Alfred and his three daughters. There seems to be no doubt that the painter intended to represent the former subject.

The painting of *The Judgement of Paris* is probably identical with the picture described in the catalogue of James II's collection as 'No. 976. Heemskirk. The Judgement of Paris.' In 1818, when it was



## *Paintings by Cranach in the Royal Collections*

at Kensington Palace, it was described as 'No. 593. Judgement of Paris. By Albert Aldegraaf. A very curious specimen of the early German school.' It is now at Hampton Court Palace.

13. *The Fourteen Patron Saints of Germany*.—This long oblong painting is painted on panel, measuring 14 in. by 33 $\frac{3}{4}$  in. It represents St. Christopher and the other thirteen patron saints (*Nothhelfer*) of South Germany. St. Christopher is in the middle, on a larger scale than the others. In the group of six saints on the left can be identified St. Erasmus, St. Dionysius, St. Vitus, and St. Giles, and in that of seven on the right St. George, St. Catherine, St. Barbara, and St. Margaret. A similar painting by Lucas Cranach is in the Marienkirche at Halle, this being signed and dated 1529. Other representations of the fourteen *Nothhelfer* exist, there being usually some variations in the actual saints included.

This painting was in the collection of Charles I, as is shown from the royal brand on the back of the panel. It does not appear in Vander Doort's catalogue, which was compiled in 1639, but at the dispersal of the collection 'A peece of St. Chrisostom (*sic*) with many figures' was sold to Mr. Marriot on 6 May 1650 for £2. It was recovered at the Restoration, and appears in James II's catalogue as 'No. 921. A landscape with St. Christopher and several other figures.' In 1810, when at Kensington Palace, it was, like the Judgement of Paris, attributed to Albert Aldegraef (*sic*) and described as 'an extremely curious specimen of the early German school.' It is now at Hampton Court Palace.

14. *The Adoration of the Three Kings*.—This painting, which is on panel measuring 55 in. by 40 $\frac{1}{4}$  in., has been attributed to Lucas Cranach with less certainty than those already described. The composition is conventional, the Virgin and Child in the centre, an aged king kneeling before

Christ, and the other two kings, one a negro, standing on either side.

This painting has also been attributed to Lucas van Leyden. The figures seem Netherlandish, but have been cruelly re-painted. The landscape background resembles those of Cranach. The history of this painting has not yet been traced. It is now at Windsor Castle, where it has formed part of the royal collection for a very long time.

Before concluding these notes on the paintings by Lucas Cranach in the royal collections, it should be noted that in Van der Doort's catalogue of Charles I's collection there are entries, in addition to the Adam and Eve already mentioned, of '(p. 12, No. 45 of Vertue's edition). Done by Lucas Chronick. Item. Hereunder, in a little round, turned, black and gilded frame, painted upon a green ground, the picture of some private German gentleman, in a black cap and a golden chain, whereby his name is written, Hans Von Griffin Dorfe, painted upon the wrong light, of. 4 $\frac{1}{2}$  by of. 4 $\frac{1}{2}$ .' And '(p. 13, No. 51, *ibid.*). Done by Lucas Cronick. Item. Hereunder is the picture of Dr. Martin Lutor, in a black, eight square ebony frame, bought by [the King] at Greenwich, by my Lord Marquiss Hamilton's means, painted upon the wrong light, of. 4 by of. 4.' There is no further trace of these two small portraits in the royal collections. James, third marquess, and afterwards first duke, of Hamilton, in 1631 landed in Germany with 6,000 men to assist King Gustavus Adolphus of Sweden on behalf of Charles I. The expedition was a failure, and Hamilton returned to England in 1634, where, in spite of his failure, he at once became his king's most intimate and trusted adviser. Hamilton did not, however, return empty-handed, for he brought several paintings home from Germany with which to please his royal master.

(To be continued.)





DESBROSSES.



VICTOR DUPRÉ.

PLATE I. PORTRAITS IN CRAYON BY  
J. F. MILLET IN THE COLLECTION OF  
THE LATE MR. J. STAATS FORBES.

# THE DRAWINGS OF JEAN-FRANÇOIS MILLET IN THE COLLECTION OF THE LATE MR. JAMES STAATS FORBES

BY JULIA CARTWRIGHT

## PART IV (*conclusion*)—PORTRAITS<sup>1</sup>

**T**HE deep interest that was felt by Mr. Forbes in everything relating to the life and personal history of Millet led him to acquire the fine series of life-size crayon portraits

by the artist's hand, which are here reproduced. They represent three of Millet's most intimate friends, Rousseau,<sup>2</sup> Diaz,<sup>3</sup> and the eminent sculptor Barye,<sup>3</sup> as well as the painter Léon-Victor Dupré,<sup>4</sup> and Desbrosses,<sup>4</sup> a French critic with whom he and his comrades were on friendly terms during the years that he spent in Paris. After he settled at Barbizon and devoted his whole time and energies to the study of peasant-life and nature, Millet rarely attempted to take a portrait, and only made a few sketches of his own immediate relatives or intimate friends. But at one period of his life he executed a large number of portraits both in oil and crayons. The first work which he exhibited in the Salon of 1840, when he was five-and-twenty, was a portrait of one of his Cherbourg friends, M. Feuarent. A charming picture of the same friend's child, Antoinette, a bright-eyed little girl with a pink silk scarf resting on her golden curls, laughing at the sight of her own face in a mirror, attracted general admiration when it was exhibited three or four years later. This portrait was executed in the flowery style of Millet's Correggiquesque period, when his love of rich colouring and chiaroscuro effects led him to produce a whole series of graceful idylls as a pretext for practising his hand in nude figures and luminous modelling. During the prolonged visits which he paid to his old home at Gréville in the year

1841, and again after the death of his first wife in 1844, Millet devoted much of his time to painting portraits of Cherbourg and Havre notables, and acquired a considerable reputation in this line. More interesting in our eyes than these portraits of provincial mayors and sea-captains was a life-size drawing which he made of his grandmother, Louise Jumelin, the noble woman who watched over his early life and to whom he owed so much of his strength of character and whole-hearted idealism. This portrait, in which Millet tried to set forth the heroic soul which lived in the worn and wrinkled form, is still in the possession of his brother Jean-Louis, who lives in a farm near the old home at Gruchy, and gives us a striking example of the painter's powers in the delineation of character.

No less remarkable in this respect are the five crayon portraits in the Forbes collection. They belong to the same period in Millet's career, and were executed in Paris during the year of Revolution, 1848, when the artist had a hard struggle to provide bread for his growing family. In those days paintings and drawings alike were often sold for a few francs, in order to provide boots and clothing, and, according to Sensier, four of these admirable portraits were bought by a dealer for a single napoleon. Forty years afterwards Mr. Forbes heard of them at a picture-sale in Brussels, and succeeded in securing these five portraits, which were exhibited at the Grafton Gallery in 1895.

All five portraits are crayon busts of the size of life, and are marked by the same vigorous drawing and strongly-marked shadows. But the personality of the sitters is sharply defined, and these works display a keen penetration and discernment which might have made Millet a

<sup>1</sup> For Parts I, II, and III, see Vol. V, pages 47, 118: Vol. VI, page 192 (April, May and December 1904).

<sup>2</sup> Plate III, page 366. <sup>3</sup> Plate II, page 363. <sup>4</sup> Plate I, page 360.

## *The late Mr. J. S. Forbes's Millet Drawings*

portrait-painter of the foremost rank had he chosen to devote his powers to this branch of art. The meditative expression of Desbrosses<sup>5</sup> and his down-dropped glance reveal the thoughtful nature and critical faculty of the writer, whose handsome features Millet has taken in profile. The artist Victor Dupré,<sup>5</sup> on the contrary, looks us full in the face and seems to be taking accurate note of all that passes in the scene before him. A younger brother of the well-known painter Jules Dupré, who survived all his comrades of 1830, and only died during the International Exhibition of 1887, Victor attained considerable repute as a painter of landscapes and animals both in France and America, where many of his best works are now to be seen.

Narcisse-Virgile Diaz was, as we all know, a talented artist, who took a leading part in the Romantic movement and left a mass of brilliant, if unequal, work behind him. Diaz learned to know and admire Millet in his struggling Paris days, and remained a faithful friend to his dying day. In spite of his wooden leg, Diaz was a keen sportsman, who flung himself into every form of amusement with the gaiety of his southern temperament, and was a source of continual merriment to his friends. Among the many portraits which we have of this attractive personage, none is more entirely successful than this crayon drawing by his friend.<sup>6</sup> The fiery spirit of the man, his irascible temper and generous nature, the romantic bent of his genius, and his keen delight in life, are all present in this picturesque figure with the fine dark eyes, black beard, and tuft of bushy hair falling over his forehead.

No greater contrast to the impetuous and emotional Spaniard, both in outward appearance and character, could be imagined than Antoine Barye,<sup>6</sup> whose refined features, expressive at once of intellectual power and artistic feeling, of sober judgement and finely critical perception, Millet has also recorded.

He, too, was an intimate friend of our painter; he had his home at Barbizon, and was one of the most frequent visitors to Millet's studio. There was much in common between the two artists: the man who brought new life to sculpture by his treatment of the animal creation, and the master who painted the peasant as no one had ever done before. If in the head of Barye we have one of Millet's most accomplished performances in portraiture, that of Théodore Rousseau<sup>7</sup> has all the grandeur and seriousness of an apostle. The painter of genius who knew how to interpret the varying moods of nature for those who failed to understand her language, and the sorely tried man whose sorrows Millet felt as if they were his own, is here represented leaning his careworn head on his hand, and musing deeply over the problems which perplexed his anxious soul. There is a rugged majesty about this head of Rousseau, with the massive brow and curling hair and beard, which is very impressive, and helps us to realize how truly Millet understood the strange and wayward master who was so near to his heart in life, and who now sleeps by his side in the quiet graveyard of Chailly.

About the same time that Millet drew these noble crayon heads of his artist friends, before he finally left Paris to take up his abode at Barbizon, he took the fine portrait of himself in the same style, which has been generally accepted as the best and truest likeness of the painter. This portrait happily still remains the property of his children, and was treasured by his widow as her most precious possession as long as she lived. But although Madame Millet naturally refused to part from this portrait even for the sake of so true a friend as Mr. Forbes, the great collector was able to add two other drawings of especial interest to his gallery. These were the portraits of the two women who shared the painter's heart and home, Pauline Ono, whose short married life was brought to so premature a close, and Cathe-

<sup>5</sup> Plate I, page 360.

<sup>6</sup> Plate II, page 363.

<sup>7</sup> Plate III, page 366.



N. V. DIAZ.



BARVE.

PLATE II. PORTRAITS IN CRAYON BY  
J. F. MILLET IN THE COLLECTION OF  
THE LATE MR. J. STAATS FORBES.









THÉODORE ROUSSEAU  
CRAYON DRAWING.

PLATE III. PORTRAIT DRAWINGS BY  
J. F. MILLET IN THE COLLECTION OF  
THE LATE MR. J. STAATS FORBES.



PAULINE ONO, FIRST WIFE OF  
THE ARTIST; PASTEL

## *The late Mr. J. S. Forbes's Millet Drawings*

rine Lemaire, the mother of his children, and devoted companion and helpmate of his last thirty years. The first is a pastel,<sup>8</sup> which was executed at the time of his first marriage, in the autumn of 1841. The pretty young dressmaker of Cherbourg, to whom the painter became attached during the visit which he paid to that town in 1841, is here represented sitting at a table reading. Her eyes are bent on the book that lies open before her; a black shawl is thrown over her shoulders, and a striped handkerchief, of the same pale blue tint as her gown, is tied round her head. The subdued colouring and graceful attitude agree with the gentle and refined air of the poor young woman. Pauline Ono was too frail and delicate to share the hardships of a struggling artist's life, and her health and spirits drooped from the time she came to live in Paris, until she died in April 1844, only two and a half years after her marriage. It was a bitter moment in Millet's life, and he never cared to speak of the misery which he had endured during these days. But in due course the healing hand of time and the sight of his native fields revived hope and courage in his breast. He returned with fresh ardour to his art, and late in the summer of 1845 he was married at Gréville to Catherine Lemaire, a young peasant maiden with dark eyes and hair, who came from Lorient, the seaport on the coast of Morbihan in Brittany. She was only eighteen at the time of her marriage, but had sufficient intelligence to appreciate her husband's genius, and understand his aspirations. M. Piedagnel describes her as a valiant woman, always full of hope and resource, attentive to her husband's needs, and ready at any moment to give him help and advice by look or smile, in a word, 'the faithful companion and guardian angel of the painter's life.'

The drawing of Madame Millet in the Forbes collection<sup>9</sup> formerly went by the

name of *La Jeune Couseuse*, but bears an inscription on the back, from the pen of Millet's friend, the dealer Campredon, who bought much of his work during these early years at Barbizon, stating this to be a portrait of the painter's wife, together with the date of its execution in 1853. The young matron is represented in the usual dress of the Norman peasant, with the white cap on her head, sitting in a chair, busily engaged in mending her husband's coat, which lies upon her lap. The little pincushion that figures in so many of Millet's cottage interiors stands on the table at her side and a large pair of scissors hangs from the back of the chair. Her head is bent over her sewing, and the light falls on her white linen collar and on the thread which she is drawing through her fingers. The action is rendered with admirable exactness, and the whole is marked by the most delicate care and finish. At the time when Millet made this drawing his wife was only twenty-five, but like other women of her class she aged prematurely, and the friends who knew her in those days speak of her as looking already old at thirty. In company Madame Millet was generally silent, and when other artists dropped in to see her husband of an evening she would go on with her sewing and seldom lift her eyes from her work. But upon closer acquaintance her timidity disappeared, and she would talk with keen interest of her husband and children, of Millet's pictures and of his plans for future work. The painter himself always treated her with the tenderest regard, laying his hand affectionately upon her shoulder when he spoke, and addressing her playfully as '*ma vieille*.'

In the most troubled moments of the painter's life her courage and cheerfulness were a source of unfailing strength to her husband. On that memorable evening in 1848, when Millet heard the men in the street admiring his pastel of *Women*

<sup>8</sup> Plate III, page 366.

<sup>9</sup> Plate IV, page 369.

## *The late Mr. J. S. Forbes's Millet Drawings*

Bathing in a shop-window, and came home wounded to the quick at hearing himself described as a 'maître du nu,' it was his wife's answer which decided his future, and proved a turning-point in his career. 'If you are willing,' he said, 'I will paint no more of these subjects. Life will be harder than ever and you will suffer, but I shall be free to do what I have wished for so long.' 'Do as you wish, I am willing,' was his wife's reply. These brave and simple words in their quiet heroism make us feel how much we owe to Catherine Millet. Through the strenuous years that followed she never repined, and whatever troubles Millet had to meet, his home life was always happy and peaceful. She it was who nursed Rousseau in his last illness, and watched at his bedside during the hours of delirious ravings that were so painful to witness. When the end came, she was present with her husband, and followed the remains of the unhappy artist to the grave, under the young oak-tree which Millet planted in memory of his friend.

After Millet's own death in 1875, his wife lived on for thirteen years in the old home at Barbizon,<sup>10</sup> which gradually became a goal of pilgrimage for all who admired and loved the great master's art both in the Old and New World. Strangers that had known her husband personally or showed a real appreciation of his work met with a friendly welcome from his widow, and did not easily forget the simple charm of her presence and frank kindliness of her manner. Then she would talk freely of old days, of Millet's long struggle for recognition, and of the better times when he at length began to reap the fruit of his labours, and to find himself 'un peu célèbre,' until the emotion aroused by these cherished memories became too strong for words. Madame Millet lived to witness the fame which her husband

attained during the next fifteen years, and to read of the enormous prices that were given for the pictures which he had sold to buy bread. She saw the Angelus come back to France, heard how Millet and his friends triumphed in the exhibition of 1889, and witnessed the extraordinary success which attended the display of his collected works at the École des Beaux-Arts. But the years brought fresh changes. Her daughters married and her sons went to live in Paris. One, the youngest of the whole family, Marianne, the darling of Millet's last years, died very suddenly in 1890. Only the elder son, François, himself a refined and thoughtful artist, whose landscapes are often seen in London exhibitions, remained under his mother's roof until she was forced to leave the old home. On the last day of January 1894 Catherine Millet died in her son-in-law's house at Suresnes, and on the 3rd of February she was buried in the cemetery at Chailly in the same grave as her husband.

'Art,' as Millet said, and as he had good cause to know, 'is not a pleasure trip. It is a battle, a mill that grinds.' But there is no reason for us to pity him. The dreams of his youth were realized, and the message that he had to give was delivered in all its completeness. Full of reverence for the past, yet profoundly impressed by the realities of the present, he succeeded in giving utterance through his art to the ideas that were most vital to the spirit of the times. The dignity of labour, the sacredness of individual life, the close union that exists between nature and humanity, the beauty and significance of common things—these are the thoughts which he has clothed for us in immortal forms. And because of this he ranks among the typical painters of his generation—the men who have given full and perfect expression to the forces which stirred the heart of their age, and whose efforts led the way towards a larger freedom and a higher truth.

<sup>10</sup> See the drawing by Millet reproduced in this volume, page 202. (December 1904).



PLATE IV CATHERINE LEMAIRE, SECOND WIFE OF THE ARTIST;  
A DRAWING BY J. F. MILLET, IN THE COLLECTION  
OF THE LATE MR. J. STAATS FORBES.






# EARLY STAFFORDSHIRE WARES ILLUSTRATED BY PIECES IN THE BRITISH MUSEUM

BY R. L. HOBSON

## ARTICLE V (*conclusion*)—THE WHIELDON PERIOD<sup>1</sup>

LTHOUGH the attention of the Staffordshire potters during the first half of the eighteenth century was mainly directed towards the red and white stonewares, the possibilities of the softer earthenware bodies had not been entirely overlooked. The neat and picturesque Astbury wares, traditionally held to have originated in the workshop of John Astbury, have already been discussed in a previous article, and the son of this distinguished potter is credited with the invention of creamware about the year 1725. The exact meaning of this invention is not at once apparent, for the elements of a rough kind of creamware had been in existence in the district for at least half a century before Thomas Astbury started his works at Shelton; indeed, the potter had only to take the light buff body usually concealed by 'slip' decoration and coat it with the yellowish lead glaze in everyday use, and a rude creamware was the result. It would, however, be thick in body and crude in colour, and altogether so unprepossessing in appearance that it would have been laughed out of court by the salt glaze whose claims it came to dispute. Thomas Astbury's ware must have been something far superior to this, and his invention probably consisted in adopting the improved body used by the salt-glaze potters, and adding to it a refined lead glaze such as his father had used on the wares classed under his name. Such a combination at any rate was the basis of the creamware of the middle of the century, though by that time it had undergone several improvements, such as the mixture of ground

flint with the lead glaze, and the use of a liquid glaze instead of a dry powder; a further advance consisted in firing the ware to a 'biscuit' state before dipping it in the fluid glaze. Of the two last inventions the first is usually attributed to Aaron Wedgwood and Littler, and the second to Enoch Booth; they mark an epoch in the history of Staffordshire earthenware. In fact the character of the ware does not seem to have materially altered from this time until it was seriously taken in hand by Josiah Wedgwood about 1760, and by his careful experiments and persistent efforts converted into what has been perhaps the most successful earthenware ever made.

But it is the early phases of the ware that concern us at present, while the creamware, hardly yet capable of standing alone, was regarded rather as a medium for applied decoration, the means rather than the end. It is mainly in this subordinate capacity that it figures in the comprehensive class known as Whieldon ware. Thomas Whieldon was a potter of great fertility and some enterprise who worked at Little Fenton, or Fenton Low, from 1740 to 1780. He appears to have been the embodiment of all the virtues as well as the limitations of the pre-Wedgwood potters; for though he was undoubtedly a clever craftsman, industrious and businesslike, he seems to have been incapable of advancing beyond a certain point, and the restless and ambitious spirit of the young Wedgwood found him too conservative and slow. Beyond this, little is known of his personality, and his name has come to represent a period rather than a man; so that by the free use of the expression Whieldon ware one does not imply that the Little Fenton potter, prolific as he undoubtedly was, could have produced all the pieces that pass under his name, but merely that

<sup>1</sup> For Articles I to IV, see THE BURLINGTON MAGAZINE, Vol. II, page 64; Vol. III, page 299; Vol. IV, pages 65 and 148. (June and December 1903, and January and February 1904.)



## *Whieldon Pottery in the British Museum*

the specimens so described belong to a large class of which he is reputed to have been the best and most extensive manufacturer. How much of his reputation was due to the ability of his assistants we have no precise means of estimating, but it will be allowed that he was fortunate in having Josiah Wedgwood as partner from 1754 to 1759 and Aaron Wood as mould cutter, and in having numbered among his apprentices Josiah Spode, William Greatbach and R. Garner, all of whom were destined to be distinguished potters.

The earthenwares of the period fall naturally into two classes—(1) variegated, (2) creamware; both have as a rule a creamware body, but in the former class it is lost beneath the decoration, while in the latter it is the main feature of the ware. It was the first of these two classes that Whieldon made especially his own, and for the sake of clearness we shall be compelled to sub-divide it further into marbled and clouded wares.

The earliest marbling, in which one or more coloured slips were worked over the surface, has already been described in dealing with the wares of the seventeenth century; finer effects than this were obtained by John Dwight, of Fulham, and John Astbury, at Shelton; and in 1724 Redrich and Jones took out a patent for 'staining, veining . . . and otherwise imitating the various kinds of marble, etc., on wood, stone and earthenware.'

About 1740 special pains seem to have been taken to improve the surfacemarbling, and highly satisfactory results were obtained by careful blending of the veins of colour and the addition of a pinch of cobalt (blue) in the glaze to bring the colours into harmony. Besides the perfection of this process, a new method was introduced about this time, by which not merely was the surface covered over, but the whole body was penetrated throughout by veins of coloured clay. The process has fallen into disuse for many years, but there are still

some old Staffordshire hands who occasionally amuse themselves by reverting to such old-time methods. Thanks to Mr. W. Burton I had the opportunity of seeing one of these, at Pilkington's tile works, and he made one or two pieces to show how the marbling is done. A short description may be of interest. Taking two lumps of clay of the consistency of dough and of different colours, he slapped them together into a ball, and then stretching a wire (secured by a nail) taut with his left hand he proceeded to slice the lump upon it into thin strips which showed a rough blend of the two clays; he then gathered up the strips, again made a ball of them and repeated the slicing process, which produced this time a much finer and more varied blend of the colours; and after three or four repetitions of this mixing and slicing process the clay had assumed a finely diversified appearance such as is seen on No. 1.<sup>2</sup> The specimens of the marbling processes so successfully employed in the middle of the eighteenth century are usually known as 'agate' ware, and the kind made by the method just described is distinguished as 'solid agate,' though my Staffordshire friend gave it the more graphic name of 'scrodeldy.' The potters who brought the agate ware to perfection are generally believed to be Dr. Thomas Wedgwood, Whieldon, and Josiah Wedgwood. The latter seems to have expended some of his earliest efforts upon its improvement, and though he expressly states that for everyday wares its vogue was past in 1759, we find him later employing both varieties of it successfully on the fine vases that he made at Etruria in imitation of marble, porphyry, granite, and other diversified stones.

The second subdivision of the variegated wares includes a variety of interesting specimens which are more intimately connected with Whieldon than any other members of the great class that bears his name. First among these are the 'clouded'

<sup>2</sup> Plate I, page 373.



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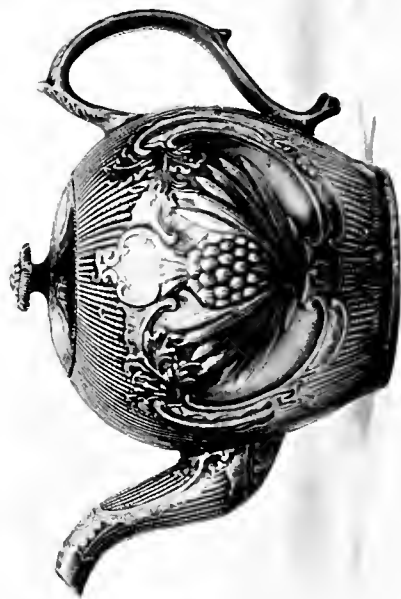
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wares in which the creamware body was coloured before glazing by oxides of manganese, copper, antimony (or ochre), and less frequently cobalt, dabbed on with a sponge and producing when fired masses of purplish brown, green, yellow and blue respectively. These colours had been for some time in use, but Whieldon found their most perfect expression in his tortoiseshell ware (No. 4),<sup>3</sup> on which their various tints melting into one another form a delightful harmony of soft tones. Other forms of clouding, which appear in broad washes of the same colours, produce a pleasing effect without suggesting anything in particular; examples of these may be seen on Nos. 8, 9, 10,<sup>4</sup> 13 and 14.<sup>5</sup> But Whieldon seems to have had a penchant for the imitation of natural objects, particularly from the vegetable world. The apple, the cauliflower, the pineapple supplied him with curiously irrelevant models for the furniture of the tea-table (Nos. 7, 12<sup>4</sup> and 15<sup>5</sup>). In nearly all these wares, many of which are exceedingly quaint and pleasing, a prominent part is played by a green glaze perfected, if not actually invented, by Wedgwood about 1754. Another ware of the period is a neat black material with shining glaze such as is often assigned to the Jackfield works in Shropshire, but with details in cream colour frequently relieved by slight clouding; an example may be seen in No. 6,<sup>3</sup> which is probably of Whieldon's manufacture.

In view of the scarcity of dated examples or documents of any kind that might throw clear light on this somewhat obscure period, the remarks of a contemporary writer, however cursory, will always be of interest. Dr. Pococke has left us a short and somewhat confused account of his impressions of the Potteries in the year 1750, from which nevertheless many items of information may be gleaned. In one of his characteristically involved sentences the following reference to Whieldon wares occurs :—

<sup>3</sup> Plate I, page 373. <sup>4</sup> Plate II, page 376. <sup>5</sup> Plate III, page 379.

‘They have also what they call tortoiseshell, and another they call enamelled; one sort of it is painted on white stone in colours, and does not do well, but they have another sort which is glaz’d red, blue or green, with raised flowers on it coloured; these raised flowers are cast in moulds and put on, so that they frequently come off: but these last are very beautifull.’ In ‘these last’ the reader will recognize the kind of ware illustrated by Nos. 2 and 5.<sup>6</sup> Like all the old Staffordshire wares, those of the Whieldon period are now becoming scarce and difficult to procure; many of them have a remarkably pleasing effect, notably those with tortoiseshell glaze over the relief ornaments of the time; a touch of gilding added to the raised parts of the decoration was another effective embellishment. But the chief charm of these pieces will always be the admirable potting they exhibit, the result of the accumulated skill of many generations of potters who had acquired in days innocent of machinery a deftness of touch rarely met with at the present time. Moreover one feels instinctively that the men who made these neat and curious pieces were not mere workmen, but artists who took pleasure in their work and rejoiced in their skill. Who they were in each case it is not possible to say; a number of names, Woods, Wedgwoods, Baddeleys, Astburys, Meyers, etc., have been recorded in these articles from time to time in connexion with salt-glaze and other wares, and we may look among these for some of the many potters whose names have been swallowed up by the personality of Whieldon.

To pass on to our second main division, creamware pure and simple must be treated as a separate class from the variegated Whieldon wares, in which it only plays a subsidiary part. Indeed, the term is usually reserved for that kind of creamware in which the most conspicuous feature was the creamy glaze, relieved only by slight

<sup>6</sup> Plate I, page 373.

## *Whieldon Pottery in the British Museum*

decoration if not left to stand entirely on its own merits. The origin of the ware has already been discussed, and no doubt its *raison d'être* is to be found in the ever-manifest desire of the potters to find a material of light, if not white, colour, that could compete with porcelain on the one hand and be free on the other hand from the obvious defects of salt-glaze, viz., roughness of surface and liability to crack in rapid changes of temperature. That its existence has been more than justified is realized at once when we observe that salt-glaze practically disappeared a hundred years ago, while creamware is still playing an active part. But for the greater part of the Whieldon period it was still in an experimental stage, and it did not reach perfection until it had received the laborious attentions of Josiah Wedgwood. After a service had been accepted by Queen Charlotte in 1763, Wedgwood elevated it to the title of Queensware, though his finishing touch, the admixture of Cornish stone or kaolin in the body, was not added until six years later. Its history after 1760 passes beyond the sphere of interest of this article; from that time it was made everywhere and by everyone in Staffordshire, as well as at Liverpool, Leeds, Bristol, and nearly all the centres of the potting industry. Of the earlier period Nos. 16 and 17 are interesting examples:<sup>7</sup> the former, with its bust of the duke of Cumberland, may be dated to about 1746, the year of the battle of Culloden, while the latter is enriched with a 'sprigged' pattern of Chinese origin, found on the white porcelain of Bow and Chelsea; No. 18 bears a relief seen also on Whieldon's tortoiseshell ware (No. 13) and salt-glaze.<sup>7</sup> It is not difficult to follow out the successive stages in the decoration of creamware; indeed, they closely correspond with those already traced on the salt-glaze. Accompanying the creamware squirrel (No. 19), and the curious species of elephant

(No. 21), is a piece of unusual interest;<sup>8</sup> No. 20 is probably the earliest known example of painting in blue under the glaze as applied to this ware: it bears the date 1743 and initials EB inscribed under the base. Perhaps some slight explanation is necessary of under-glaze painting. It was executed with the brush on the raw body of the ware, the glaze was subsequently applied to the entire surface, and the whole baked at one firing. A very limited number of colours could be used in this process, because the heat required to fuse the glaze was so great that the majority of enamel colours could not endure it without serious alteration if not entire loss of tone; but where the process was possible, a great advantage was gained, for the painting, once protected by the glassy covering, was secure from all the evils of wear and exposure, and remained to the last as fresh as when it first left the kiln. Of the few colours that could stand the full furnace heat, blue (from cobalt) and occasionally purple (from manganese) are the only ones used by the creamware potters. Painting in enamels over the glaze on the finished ware followed about the middle of the century: transfer-printing, first in black and red on the glaze, was introduced from Liverpool about 1760, and about twenty years later it was executed in blue under the glaze as well. Gilding, as in the case of the salt-glaze, was fixed very insecurely with a size medium, until about 1765, when the method of fixing it by fire began at last to be understood by the Staffordshire potters.

The bulk of the earthenware of the Whieldon period took the form of the more serious objects of table use, but it has its lighter side, and among the purely ornamental objects in this material, designed solely to please or amuse, the Ralph Wood figures must have achieved a great success. The ordinary examples of Staffordshire figures, which seem to have been

<sup>7</sup> Plate III, page 379.

<sup>8</sup> Plate IV, page 382.

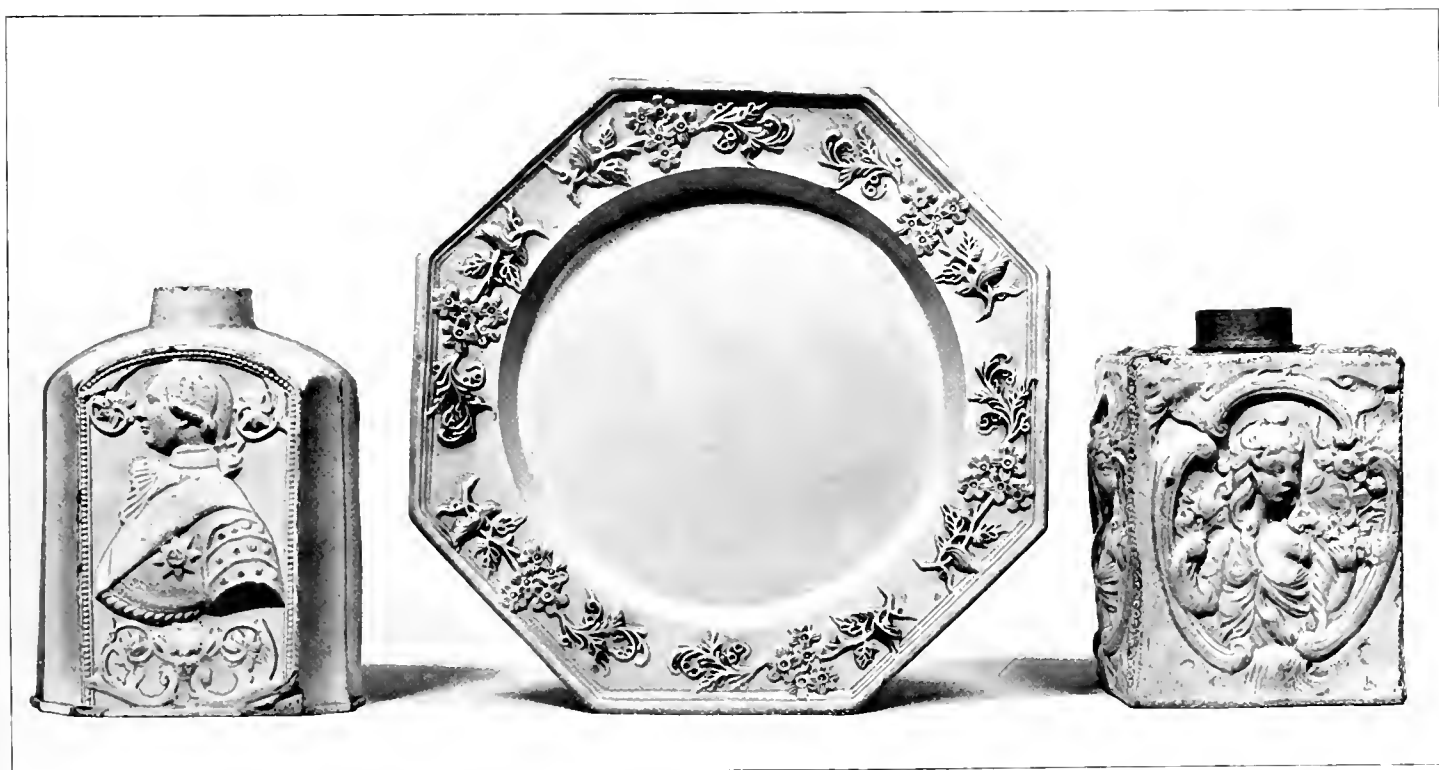




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## *Whieldon Pottery in the British Museum*

in great demand throughout the kingdom, are of a very uninteresting description, and are either of an utterly rude and bucolic appearance, or are mere imitations of the porcelain figures of the time, which were themselves too often vapid and spiritless productions. But fortunately only a small section of this large and unequal class is embraced by the Whieldon period. Ralph Wood's work, however, both chronologically and technically falls within our limits, and is moreover gladly welcomed for the skill and originality it displays. The modeller was the son of a miller of the same name, and was born in 1716. Little is known of his history, except that he worked at Burslem and died in 1772, leaving behind him a number of children, among whom was a third Ralph Wood (b. 1748, d. 1797), who no doubt succeeded his father as modeller, and was responsible for the later figures that bear the signature <sup>Ra Wood  
Burslem.</sup> The work of the elder Ralph Wood, which is not uncommonly stamped with this mark and the number of the mould, is characterized by a white body usually dry of glaze under the base and coated on the exterior with broad washes of the Whieldon colours, purplish brown, green and yellow, under a fine and almost colourless<sup>9</sup> lead glaze: blue was occasionally used where specially required, and the details of the figures—the boots, hats, etc.—were usually touched with black; the modelling is strong and spirited, and the features can generally be distinguished by a certain family likeness that differentiates what may be called the Ralph Wood face. Nos. 22 to 26 give a fair illustration of Ralph Wood's handiwork.<sup>10</sup> No. 22 is in satirical vein, and represents the vicar asleep in the reading desk, while Moses, the clerk, is praying fervently in the pew below; a composition of somewhat kindred spirit, known as the Parson

and Clerk, depicts the clerk lighting home his rector, who is scarcely in a condition to find his way for himself; but whether the latter is the work of Ralph Wood or his brother Aaron Wood is a question on which doctors differ.

In the Ralph Wood figures we have discussed the last branch of the essentially Whieldon types of earthenware, and with the Whieldon period ends this series of articles. To pursue the subject of Staffordshire wares any further would lead us across the boundary line of old and new, and we should find ourselves trespassing on the domain of Josiah Wedgwood, whose name has occurred several times in these pages before the year 1759, when he parted company with the old Staffordshire traditions. As these chapters opened with a rough picture of the Pottery districts in their primitive condition, so a contemporary account of the state in which we leave them would form an appropriate ending; unfortunately a description of that exact date is not to be had, but a good substitute is furnished by the conclusion of Dr. Pococke's sketchy notes written in 1750:—

'On the 6th I went to see the Pottery villages, and first rid two miles to the east to Stoke, where they make mostly the white stone. I then went a mile north to Shefly (? Shelton), where they are famous for the red china; thence to Audley Green a mile further north, where they make all sorts, and then a mile west to Bozlam, where they make the best white and many other sorts, and lastly a mile further west to Tonstall, where they make all sorts too, and are famous for the best bricks and tiles; all this is an uneven, most beautiful, well-improved county, and the manufacture brings in great wealth to it; and there is much civility and obliging behaviour, as they look on all that come among them as customers, that it makes it one of the most agreeable scenes I ever saw, and made me think that probably it resembles that part of China where they make their famous ware.'

The unconscious humour of the last sentences should appeal to the inhabitants of Staffordshire.

<sup>9</sup> The yellowish tone of the lead glaze was obviated by adding a pinch of cobalt to the glaze. This process of whitening the glaze, known by the paradoxical name of 'bluing,' is supposed to have been introduced by W. Littler and Aaron Wedgwood about 1750.

<sup>10</sup> Plate IV, page 382.

BY M. JOURDAIN

PART IV (*conclusion*)—MILANESE LACES<sup>1</sup>

**I**N the fifteenth century, when the North was still immersed in feudalism, in Milan alone, the foremost city of northern Italy, were to be found riches and the ease of life. Passements of gold, silver, and silk were made at an early date in Milan, as is proved by the often-quoted instrument of partition between the sisters Angela and Ippolita Sforza Visconti (1493).<sup>2</sup> '*Trina*' is mentioned there under its old form '*tarnete*'; but trina, like our word lace and the French passement, was used in a general sense for braid or passement long before the advent of lace proper. Florio, in his dictionary, gives *Trine*, cuts, snips, pincke work on garments, and *Trinci*, gardings, fringings, lacings, etc. In the Dictionary of Florio and Torriano (London, 1659) we have still given '*Trina*, twist lace of gold and silver, as *Trena*. *Trena* = a three-fold cord or rope.

*Trinci*, cuts, jags, snips, pinks, gardings, and idle ornaments about gay garments.' It will be noticed that the *tarnete* of the Sforza inventory is of metal and silk. The *radexelo*<sup>3</sup> which Mrs. Palliser understood as reticella, I am inclined to believe refers, not to reticella (cutwork), but to some form of embroidery upon net, a simple drawn-thread work upon linen. The term reticella does not occur in the pattern books until Vecellio (1591).

The Milanese appear to have been skilled

<sup>1</sup> For Parts I, II, and III, see THE BURLINGTON MAGAZINE, Vol. V, p. 557; Vol. VI, pp. 18 and 123 (September, October and November, 1904).

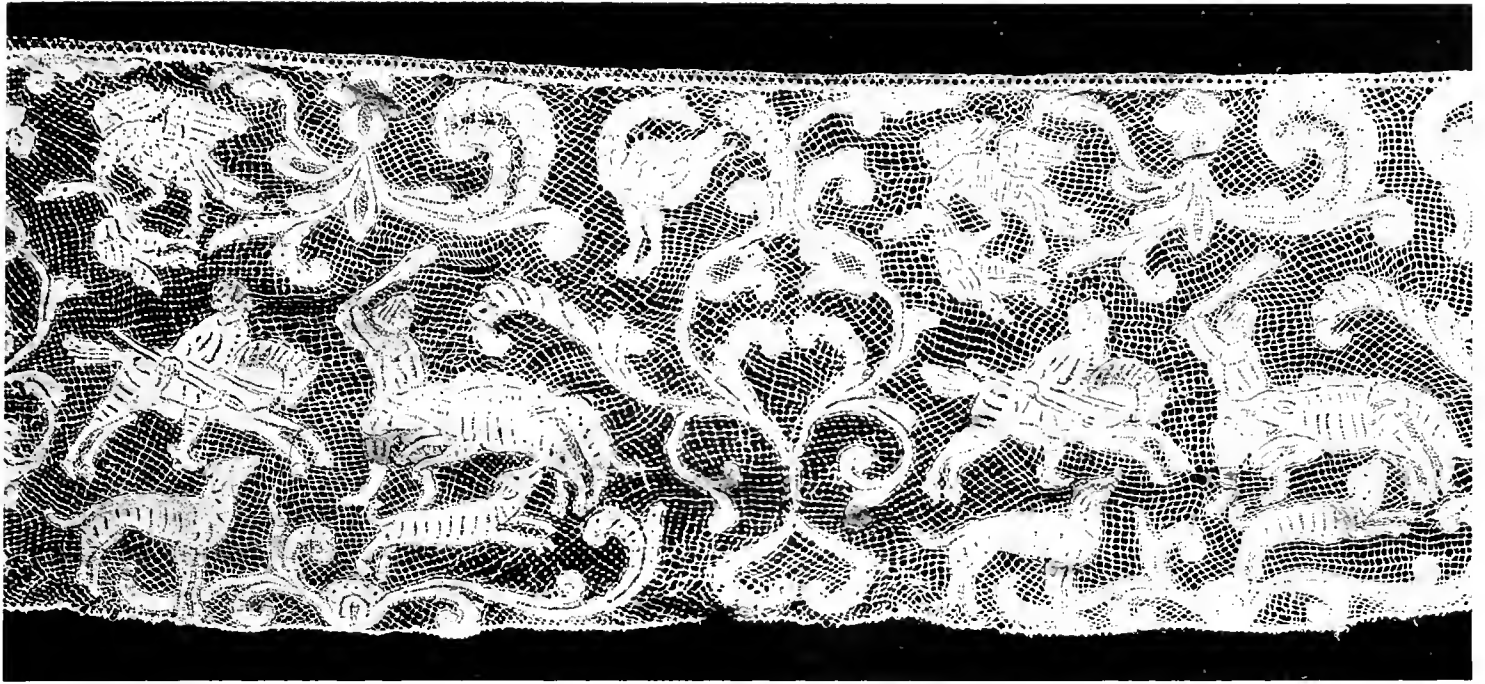
<sup>2</sup> 'Peza una di *tarnete* (trina) d'argento facte a stelle. *Tarneta* una d'oro et seda negra facta da ossi. Lenzolo uno de tele, quatro lavorato a *radexelo*.'

<sup>3</sup> The spelling varies. We have:—  
'Lenzolo uno de tele quatro lavorato a *radexelo*.  
Lenzolo uno lavorato cum le *radice* large.  
Peze quatro de *radicela* per uno moschetto.  
*Radixela* una larga per un lenzolo.  
Peze sei di *raxela* nova picinine.  
Item uno lenzuolo lavorato cum le *radicelle*.'

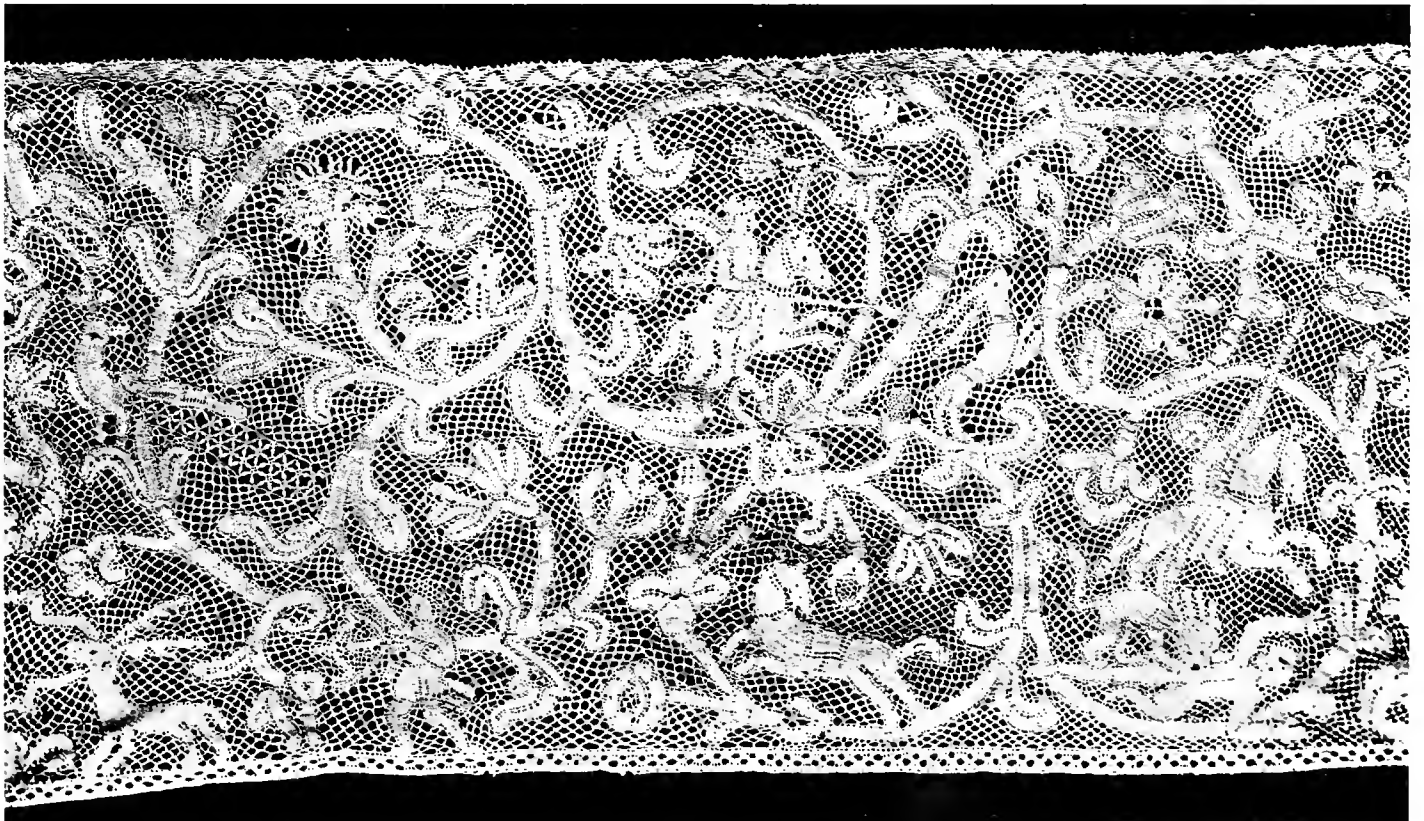
with the needle, for about 1584 there was an *università dei ricamatori* at Milan, and Brantôme, in his '*Dames Galantes*,' declares the embroiderers of the city '*ont sceu bien fair pardessus les autres*.'

After first making passements Milan imitated upon the pillow the scroll design of Venetian needle points. The Milanese pillow work is, however, entirely flat, the *toilé* a close, even cambric-like braid, varied by pinholes. The earlier pieces are guipure of exceedingly bold rolling scroll design, held together by simple brides. In the specimens illustrated, various forms of the *réseau* ground are used. The earliest portrait in which mesh grounds appear is that of Madame Verbiest, by Gonzales Coques (1664), where a straight-edged lace of Milanese type is shown. The *toilé* is first made by itself, and the *réseau* ground is worked round it afterwards, sloping in all directions so as to fill the spaces, while in Valenciennes and Mechlin pattern and *réseau* are worked all in one piece together. In the specimens in this collection the *réseau* ground varies; sometimes it has four plaited sides like Valenciennes, and has a somewhat round appearance, in others the threads are merely twisted. The design in the majority of cases consists of a narrow braid enclosing here and there open spaces, or simple fillings such as are found in Honiton or Maltese. Animals, eagles, hares, boars, and hounds are frequently introduced, and though sometimes rough and archaic in drawing are always vigorously treated. The peculiar spirit of these designs can be traced to the characteristics of the Lombard, who, according to Ruskin, covered every church he built with the expression of his fierce energy, and scenes of hunting and war.

Boar-hunting was a favourite amusement of Bernabo Visconti of Milan, who in the



NO. 48

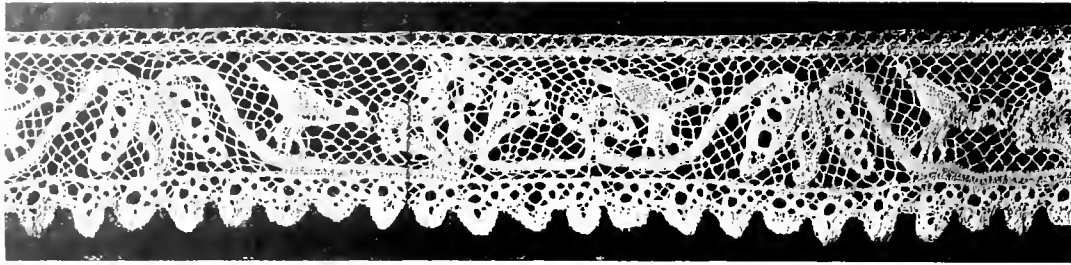


NO. 49. 10 INCHES DEEP

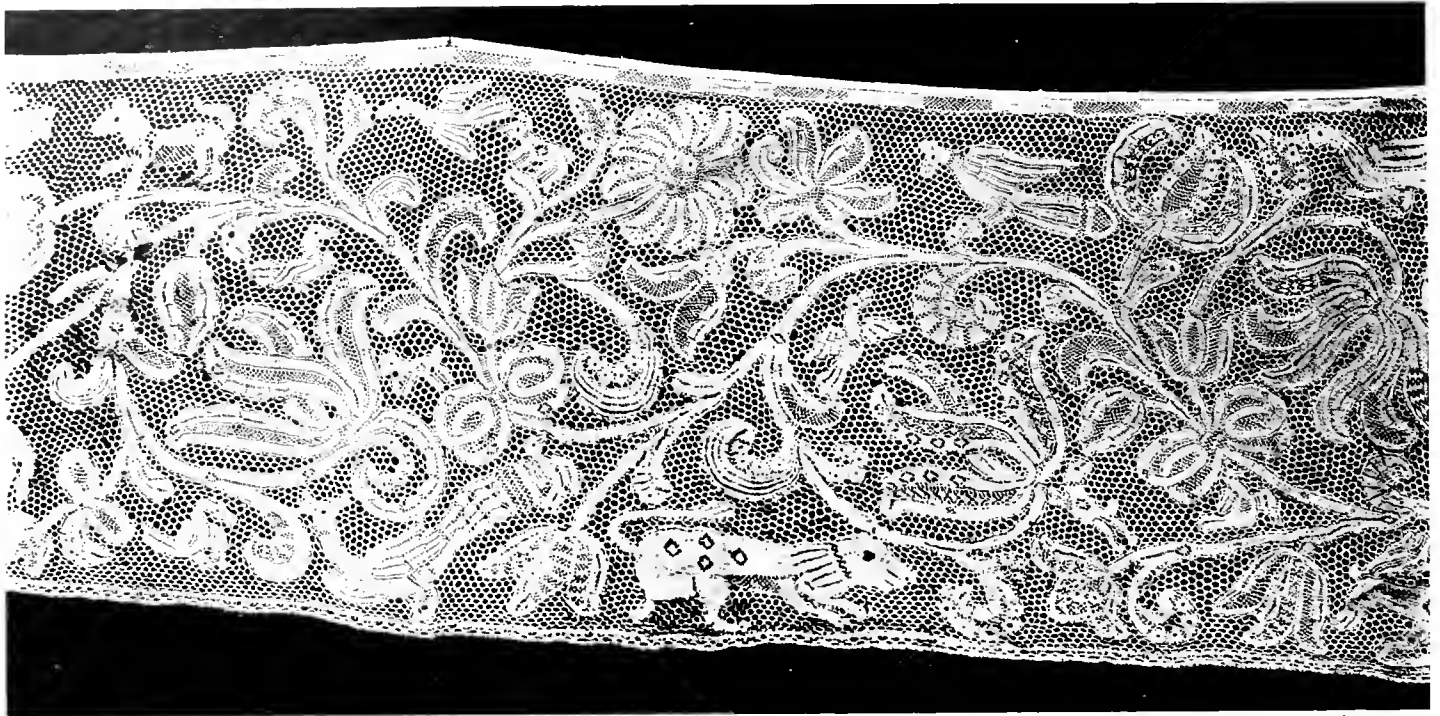




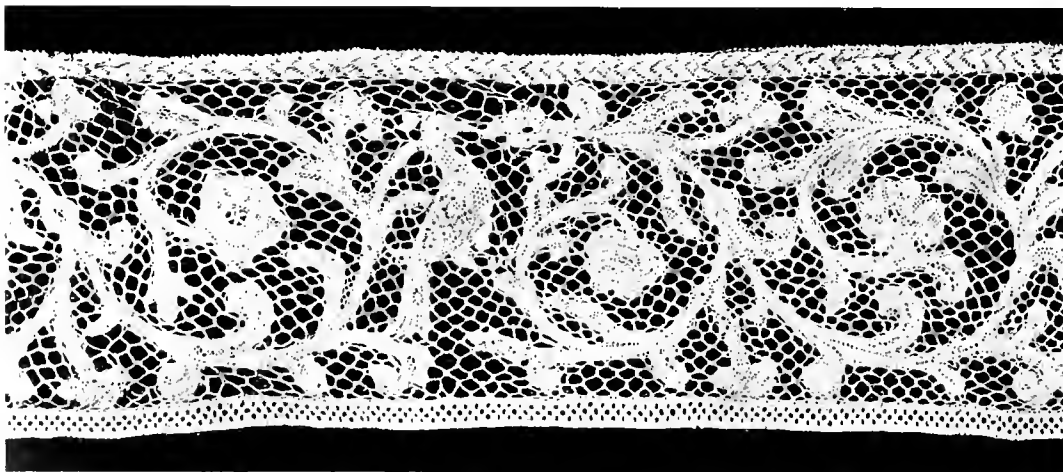




NO. 51. 4 INCHES DEEP



NO. 50. 10 INCHES DEEP



NO. 52. 12 INCHES DEEP

## *The Lace Collection of Mr. Arthur Blackborne*

fourteenth century succeeded to his brother Galeazzo's inheritance, and soon showed himself a tyrant of the worst kind, submitting state criminals to strange and devilish tortures, and keeping a pack of 5,000 boar-hounds, which he distributed on his subjects, punishing them alike (says Corio) whether those hounds were too fat or too thin, while if they died the poor peasant lost his all.

This long-standing connexion with sport is reflected in Milanese lace. In No. 48 the design consists of one *motif*, which is repeated—a wild boar attacking a man who is defending himself with an uplifted club; a hound is hanging on the boar's hind-quarters, while a second dog is advancing to the assistance of the first; and a mounted man is riding with a boar-spear levelled. Above are a group of birds; a hawk (?) attacking a long-necked bird. The groups are enclosed in light scrolls; the various forms are defined by lines of pinholes; the *réseau*, an irregular square mesh, is coarse, and slopes in various directions.<sup>4</sup>

49 (21 by 10 inches).—The design of this piece consists of bold scrolls enclosing various scenes. The right-hand scroll shows a lion, somewhat conventionally drawn, attacking a fallen man, and attacked in turn by a mounted man with a spear. To the left is a riderless horse galloping away, and to the extreme left a man with a cross-bow aiming at a stag. Above, a peacock with a very decorative tail, and a horseman with a spear charging a second stag.<sup>4</sup>

50 (37 by 10 inches).—A design of bold floral scrolls, enclosing various animals and birds—the stag, leopard, dog, peacock, and various birds. The body of the stag is varied by diamond-shaped open-work.<sup>5</sup>

51 (3½ yards by 4 inches).—A design of various birds feeding on leaves. The ground, which is unusual, is formed by four threads twisted to produce an irregular square mesh. The design is crude and ill-contrived.<sup>5</sup>

52 (3 yards by 12 inches).—A long rolling scroll of fruit and flowers with tropical birds of various kinds, among others a sufficiently accurate representation of the hoopoe.<sup>6</sup>

53 (47 by 3 inches).—The design of this consists of a double-crowned eagle—the arms of the Italian nobleman for whom it was made—and various birds and animals—a cock with uplifted foot, a dog, a squirrel, an ape, a turkey-cock, a raven, and an eagle—separated by single flowers.<sup>7</sup> Charles V conceded as a great distinction marking special favour the privilege of bearing the imperial arms to several Italian as well as Spanish families, who used this instead of their own coat.

54 (42 by 7 inches).—A very fine specimen of *point de Milan*, the design of which is composed of bold flowing scrolls with leaves and fruit and tropical birds. The open-work and variety of stitches in the leaves is to be noted, and a number of pin-holes in the *toile* lighten the effect of the lace; the *réseau* is peculiarly fine.<sup>7</sup>

55 (2 yards by 4 inches).—Guipure of bold flowing design enclosing birds and animals feeding on the fruits in the centre. The work in the leaves is varied by small open chequer-patterns.

56 (2 yards 22 inches by 4½ inches).—The design of this is curious. Beginning from the left, the first *motif* is the sun and moon, separated by a tree, a bird, and a butterfly. The second has a three-tiered fountain surmounted by a winged Cupid, from which two streams of water fall into the basin, from which a peacock and a stag are drinking. Above are two birds and two insects alighting upon flowers. The third *motif* shows inverted scrolls, in the centre of which a mermaid is shown rising out of the fountain or sea, symbolized by waving lines. Overhead are two flying birds. The fourth *motif* has a heart-shaped shield enclosing the initials

<sup>4</sup> Plate XI, page 385.

<sup>5</sup> Plate XII, page 388.

<sup>6</sup> Plate XII, page 388.

<sup>7</sup> Plate XIII, page 391.

## *The Lace Collection of Mr. Arthur Blackborne*

E U I M C surmounted by an eagle with outspread wings (a family badge). The fifth *motif* is a double-headed eagle surmounted by a crown, with a *fleur-de-lys* and the initials E U S T M C worked in the base. The sixth and last *motif* represents the arms of the family, a round shield enclosing initials, held by two costumed supporters. Of similar *provenance* is a piece of good arabesque design (21 by 3½ inches), with a heart-shaped shield with letters E U I M C, above which is an eagle with outspread wings.

57 (23 by 3¾ inches).—Fine Italian braid lace of bold design. The peculiarity of this specimen is the fineness of the braid and the work in the inside of the flowers.<sup>8</sup>

58 (1 yard 14 inches by 4¼ inches).—A pair of sleeves, joined in the centre, of fine *point de Milan*. The design is composed of three curved leaf forms with open guipure work in the centre. The *réseau* of this specimen and the pillow work of the outlines of the flowers are very fine.

59 (24 by 9½ inches). Italian Church Lace.—The design consists of two winged angels, kneeling, in the act of elevating the Host in a monstrance surrounded by five cherubim. Underneath is the flower of the pink. To left and right are flying angels in the act of adoration. To left and

right of these angels are two angels blowing trumpets, while above them are two smaller angels playing lutes.<sup>8</sup>

60. *Point de Milan* Church Lace (3 yards 31 inches by 15 inches).—The design consists of two panels, in the first of which is the Virgin in ornamental conventionalized dress which develops into scrolling forms. She is crowned with a seven-pointed crown, and from her shoulders rise large scroll ornaments. The figure is surrounded by foliage, among which are fishes, birds, and animals naïvely drawn. At the foot of the figure are two crested animals and two hares: above, there are two birds building a nest,<sup>9</sup> and a variety of long-tailed crested birds. On either side of this central figure is a Pelican in his Piety: ‘the pelican,<sup>10</sup> whose sons are nursed with bloude, stabbeth deep her breast, self-murtheresse through fondnesse to her broode’—always a favourite ecclesiastical symbol. The second part has for its central *motif* a rayed monstrance standing upon a pedestal or miniature altar, upon which are six curious figures or letters in six compartments. Beneath the pedestal is a cherub; and the pedestal is supported by four angels. To right and left of the monstrance are two angels in adoration, and three cherub-heads surround the upper portion.<sup>11</sup>

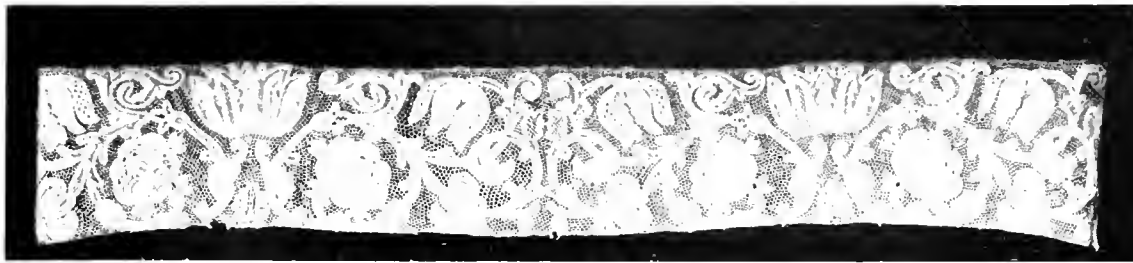
<sup>8</sup> Plate XIII, page 391.

<sup>8</sup> Plate XIII, page 391.

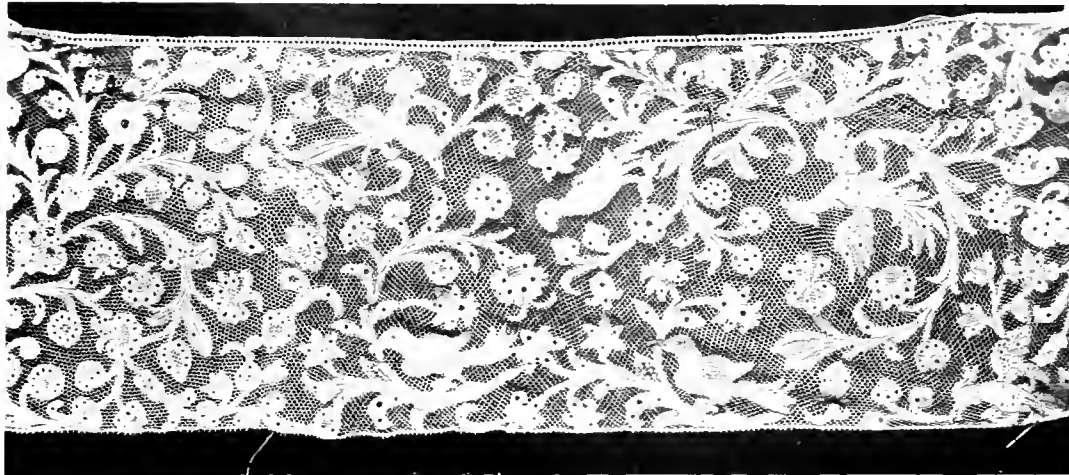
<sup>10</sup> *Bibliotheca Biblia.*

<sup>9</sup> Or drinking from a vase?

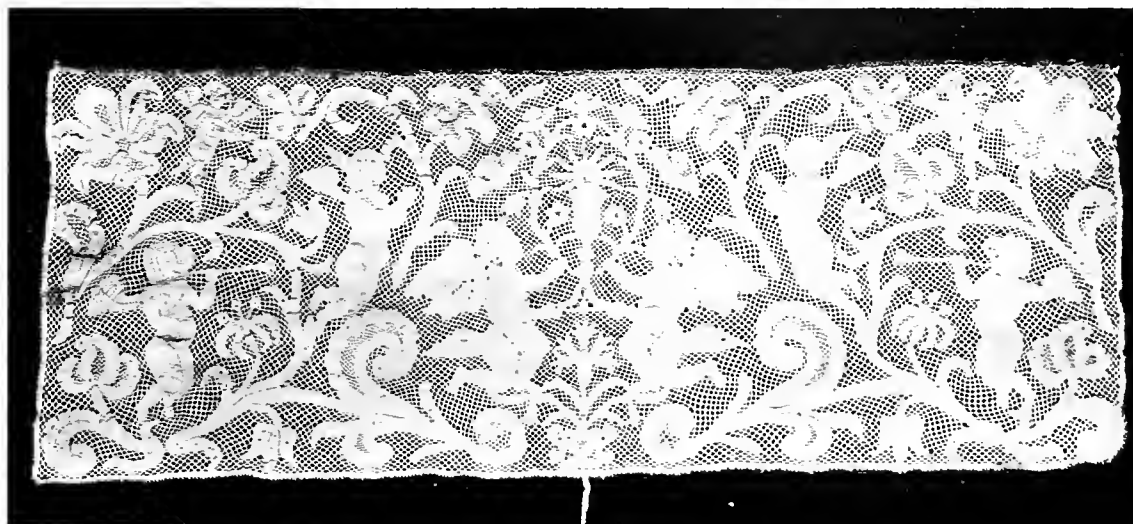
<sup>11</sup> Plate XIV, page 393.



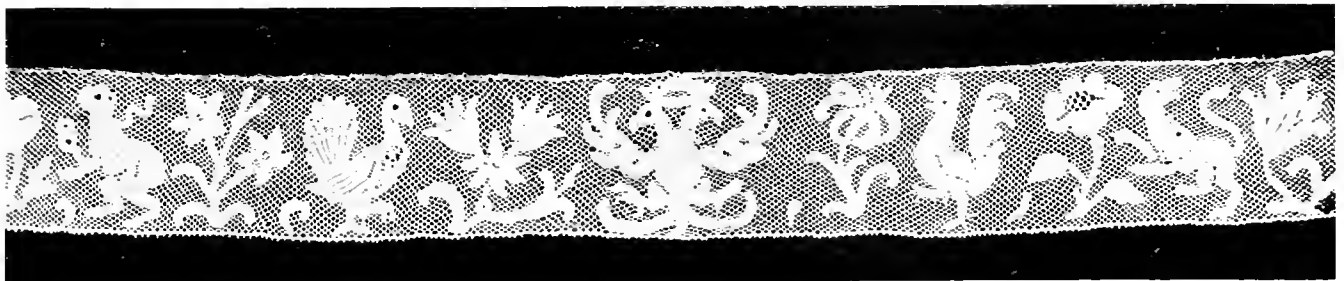
NO. 57. BRAID LACE,  $3\frac{1}{4}$  INCHES DEEP



NO. 54. POINT DE MILAN, 7 INCHES DEEP



NO. 59. CHURCH LACE,  $9\frac{1}{2}$  INCHES DEEP

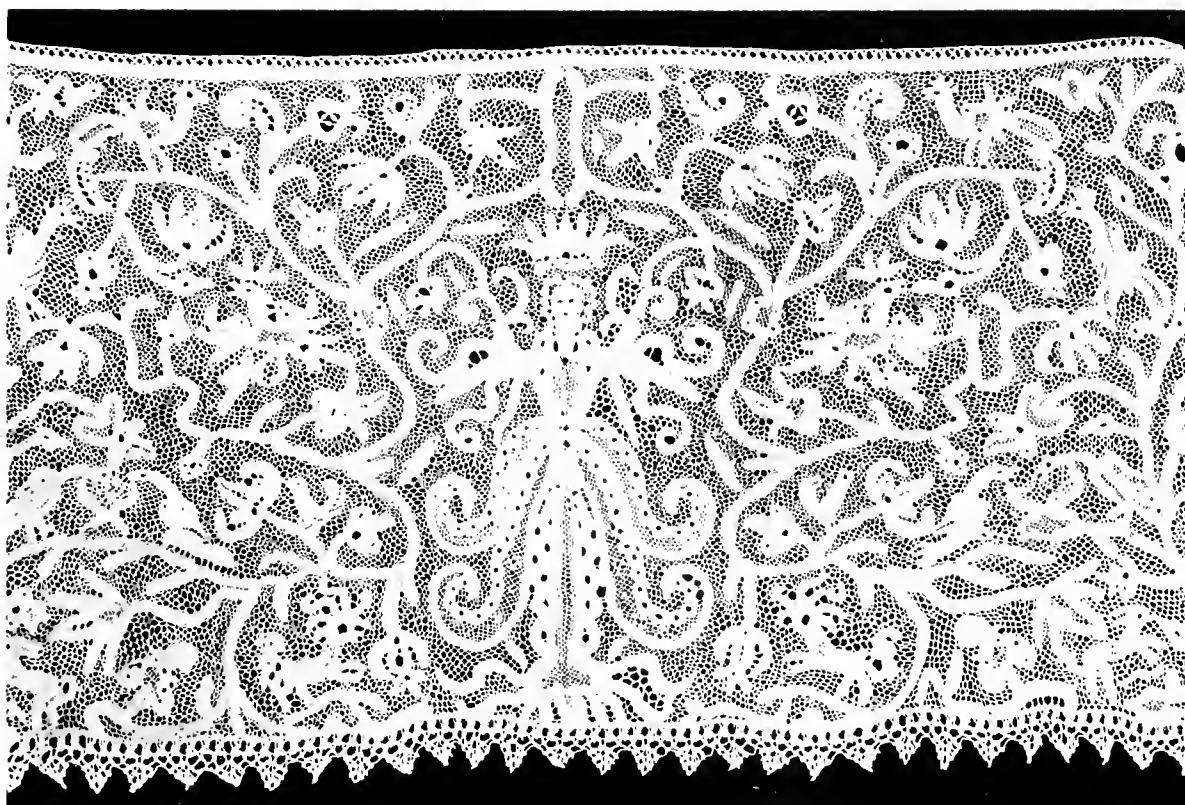


NO. 53. 3 INCHES DEEP

391







NO. 60. POINT DE MILAN CHURCH LACE, 15 INCHES DEEP



NO. 60. SECOND PANEL

393



# ALEXANDER'S JOURNEY TO THE SKY: A WOODCUT

## BY SCHÄUFELEIN

BY CAMPBELL DODGSON

**T**HE legendary history of Alexander the Great is derived from a romance by an Alexandrian author, about A.D. 200, who goes by the name of Pseudo-Callisthenes.<sup>1</sup> With the

numerous oriental versions, or perversions, of the story, Armenian, Syriac, Ethiopic, and the rest, we are not concerned, for the single subject in which we are interested is peculiar to the western form of the legend. The original Greek romance found two successive Latin interpreters. The first was Julius Valerius, who wrote, probably in Africa, before 340, the date assigned to an abridgement known as *Itinerarium Alexandri*. The second was the Archpriest Leo, who wrote at Naples in the tenth century, when the earlier version had already fallen into neglect. Leo's version, generally called '*Historia de preliis*,' made the legend popular throughout Western Europe in the middle ages; it was translated into several languages, and exists in numerous MSS.,<sup>2</sup> while printed editions, ignorantly ascribing the story to Eusebius of Caesarea, appeared from about 1473 onwards.<sup>3</sup>

The story of Alexander's ascent into the air forms no part of the original narrative of Pseudo-Callisthenes, and is only found in two late MSS. of the Greek text, the most important of which is at Leyden

(Zacher's L, fifteenth century), the other at Paris (C, 1567). It occurs, however, in the '*Historia de preliis*' of Leo, and in most of the western versions of the Alexander legend derived from that source, where it is followed by another episode of a descent into the sea.

The story forms part of a letter supposed to be written by Alexander to his mother Olympias, describing his exploits and adventures in the east, and the prodigious birds and beasts that he had seen. On arriving, according to the Greek text, at the end of the world, he set up an arch with the inscription, 'Ye who wish to enter into the Land of the Blessed, go to the right, lest ye perish.' 'Then,' the letter continues, 'I reasoned again with myself, pondering whether this were indeed the end of the world, and the place where the sky slopes down to it. I wished, therefore, to search out the truth, so I ordered two of the birds of that place to be caught, for there were huge white birds, very strong and tame withal, for when they saw us they did not take flight; and some of the soldiers mounted on their necks, and the birds flew up, carrying them. And they fed on wild beasts, wherefore also many of these birds came to us by reason of the horses that died. So when two of them were secured, I gave orders that no food be given to them for three days. And on the third day I ordered a piece of wood to be constructed, in shape like a yoke, and a basket to be fastened in the midst thereof, with two spears<sup>4</sup> set up therein, seven cubits in length, having horse's liver at the top. (Here it must be supposed that the birds are made fast to the wooden frame, and that Alexander climbs into the basket). Immediately the birds flew up

<sup>1</sup> See Julius Zacher, '*Pseudocallisthenes*,' Halle, 1867; Paul Meyer, '*Alexandre le Grand dans la Littérature Française du Moyen Âge*,' Paris, 1886. The Greek text of the passage relating to Alexander's journey to the sky is to be found on p. 767 of '*Pseudo-Callisthenes, nach der Leidener Handschrift herausgegeben von H. Meusel*,' Leipzig, 1871; for the Latin version see '*Die Vita Alexandri Magni des Archipresbyters Leo (Historia de preliis)*,' herausgegeben von G. Landgraf,' Erlangen, 1885, p. 131.

<sup>2</sup> For the MSS. of the '*Historia de preliis*' in the British Museum, see H. L. D. Ward, '*Catalogue of Romances*,' I, 120-130.

<sup>3</sup> Hain 777-799. The German editions printed by Sorg at Augsburg, 1483 (Hain 789, Proctor 1687), and by Schott at Strassburg, 1488 (Hain 791, Proctor 399), tell the story of the ascent into the air, but only illustrate the descent into the sea. That is also the case with the one sixteenth-century edition in the British Museum, that printed by Hüpfuß at Strassburg, 1514 (Proctor 10037).

<sup>4</sup> The writer probably means two spears lashed together, end to end, to make them longer. He speaks below of 'the spear.'

## *Alexander's Journey to the Sky*

to devour the liver, and I went up with them in the air so far that I thought I was near the sky. And I shivered all over by reason of the exceeding coldness of the air that arose from the birds' wings.' He meets a winged creature with a human face, which warns him to desist, lest he be devoured by his own birds; so he turns the spear downwards and the birds descend. He beholds, as it were, a great serpent (the sea), and a small, round threshing-floor (the earth) in the midst thereof, and alights eventually ten days' journey from the place where he had left his army.

In the Latin version of Leo, Alexander arrived at the Red Sea, and there ascended a mountain so lofty that he almost reached the sky. He then took thought how he might construct a machine in which he could do so in reality. He prepared a cage with iron bars in which he could sit, and caught griffins which he bound to the machine with chains. He set up poles in front of the griffins, with their food at the end of the poles, and so they flew up.

The French MSS. of the legend of Alexander that I have consulted follow this version, but elaborate it slightly. The griffins are tied by their legs with good chains of iron, and they are provided not only with meat but also with sponges full of water 'to refresh their breathing.' I may quote one MS.<sup>5</sup> as a specimen:—

'Et quant la cage fut faite, il fist prendre .xvi. oisiaus grifs & les fist lier par les cuisses o bonnes chaennes de fers. Les queles il fist atachier a la cage & mist aueuques soi char pour donner aux oisiaus & esponges plaines d'yaue. Quant il fu dedens la cage si auoit une piece de char liee a une lance & la bouta hors par le pertuis.'

In the miniature which accompanies this passage,<sup>6</sup> Alexander stands upright in a round cage, wearing his crown, and holds up a spear with a round piece of meat on

it. The cage is drawn by four griffins. In another fourteenth-century MS.<sup>7</sup> a miniature with the heading, 'Comment li rois Alix' se feist monter en lair as oyseaux grif,' shows four griffins again, and two spears with pieces of meat on them, thrust out through two sides of the cage. Harl. 4979, still of the same century, shows Alexander sitting in a closed cage with eight griffins and one spear. A splendid MS. on vellum, about 1445,<sup>8</sup> which was given by John Talbot, Earl of Shrewsbury, to Queen Margaret of Anjou, shows Alexander in royal robes in an open cage, placed on a kind of platform, to which four of 'li oysel ke on apiele gryfz' are attached by their hind legs, facing towards the cage. Alexander holds out two spears to which are attached the entire bodies of two small white dogs. The number of griffins mentioned in the text is invariably sixteen, but the artist does not attempt to find room for them all.

It is for want of any closer parallel to the woodcut by Schäufelein<sup>9</sup> that I have said so much about French miniatures illustrating this passage of the romance. They serve, at least, to identify Schäufelein's subject beyond a doubt. He has followed the narrative of the 'Historia de preliis' in most respects. The griffins' food is a carcase, held by Alexander at the top of the pole with which he steers. They are bound to the cage with chains, not attached to the legs, as in the French romances, but to girths fastened round the body. Their upward motion is well expressed, and the height to which they have already soared is suggested by the clouds below them.

The subject, so far as I am aware, is unique among separate woodcuts of Schäufelein's time, nor is it represented in the three illustrated German editions of the 'Historia de preliis' that are in the British

<sup>7</sup> Roy. 20 A v, fol. 70b.

<sup>8</sup> Roy. 15 E vi, fol. 20b. Miniature reproduced on Plate I, page 397.

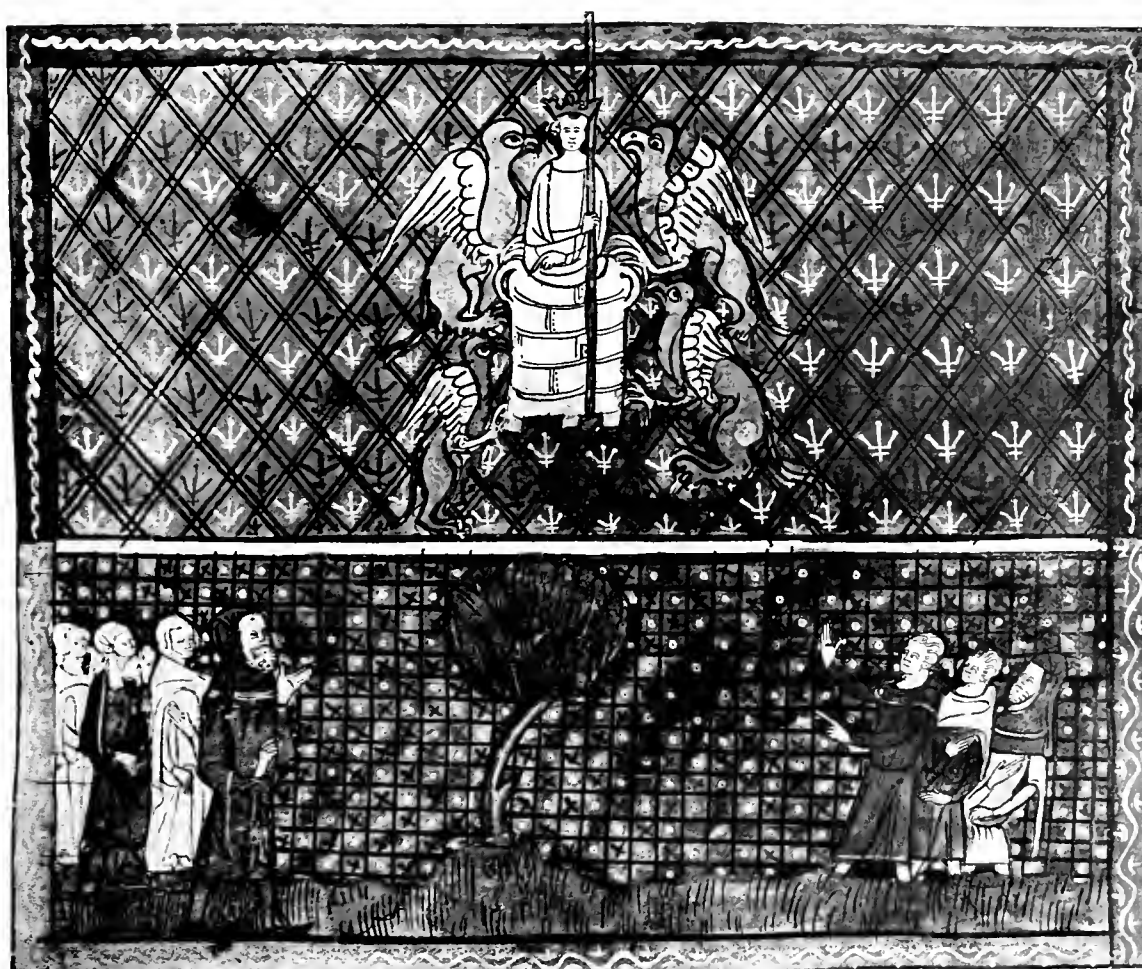
<sup>9</sup> Reproduced, Plate II, page 400.

<sup>5</sup> Br. Mus. Roy. 19 D i. (1st half fourteenth cent.), fol. 37.

<sup>6</sup> Reproduced, Plate I, page 397.



FROM A FIFTEENTH-CENTURY MS. GIVEN BY JOHN EARL OF SHREWSBURY  
TO MARGARET OF ANJOU



FROM A FRENCH MS. OF THE FOURTEENTH CENTURY









PLATE II. ALEXANDER'S JOUR-  
NEY TO THE SKY! WOODCUT  
BY HANS SCHÄUFELEIN IN THE  
BRITISH MUSEUM

## *Alexander's Journey to the Sky*

Museum. Schäußelein, however, had probably some MS. before him as a guide in designing his woodcut.

The impression in the Print Room is believed to be unique, and has not been reproduced before. It is in fair preservation but not well printed, and measures 210 by 143 millimetres. The monogram, indistinctly seen against the shading on the under side of the cage, consists of the letters I and S combined; the shovel, which almost invariably forms part of Schäußelein's signature, appears to the left. The monogram in this form, usually placed upon the shovel itself, was adopted by Schäußelein only for a brief period, and the woodcuts on which it occurs differ markedly in style and cutting both from his early and his later work. The only clue to the date of their production is afforded by the publication at Hagenau in 1516 of an 'Evangelienbuch' (the litur-

gical gospels with a commentary) illustrated by fifty-eight woodcuts bearing this signature. These form part of a series numbering seventy-five in all, seventy-two of which came out as a set, 'Doctrina, Vita et Passio Jesu Christi,' in 1537. Besides the gospel woodcuts there are ten others bearing the same signature, all of which are rare.<sup>10</sup> Three, at least, of these were published at Durlach, in Baden. It is difficult to account for this temporary appearance of Schäußelein's work in the region of the Upper Rhine, but the persistence of earlier characteristics is so marked, in spite of all modifications, that it would be unwise to assume that the master of the monogram I S was a different artist from the Hans Schäußelein who worked at Nuremberg, Augsburg, and Nördlingen, and died in 1539 or 1540.

<sup>10</sup> This group of woodcuts is described in detail in *Mitteilungen der Gesellschaft für vervielfältigende Kunst*, Vienna, 1905, page 7.

# MINOR ENGLISH FURNITURE MAKERS OF THE EIGHTEENTH CENTURY

BY R. S. CLOUSTON

## ARTICLE V—THE SOCIETY OF UPHOLSTERERS AND CABINET-MAKERS<sup>1</sup>

**T**HE book published by the Society of Upholsterers and Cabinet-makers which they called 'Upwards of One Hundred New and Genteel Designs,' was brought out in parts, and that it met with a considerable amount of acceptance in its day is evidenced by the fact that the proposed number of the designs was ultimately more than doubled. As it is the work of several of the craftsmen of the time, the designs differ very widely both in intention and merit. In many instances the designers have followed the example of Lock and Copeland and etched their plates themselves. As there are scarcely any of these which are well drawn, and none which can be considered even moderately well executed, the results are, in a large number of instances, miserably poor. In all the furniture books of the eighteenth century till that brought out by the brothers Adam we have to make allowances for the crude and unsympathetic rendering of the ideas, but it is especially necessary with regard to most of the Society's book. Manwaring had the misfortune to entrust his plates to an incompetent engraver, and though there are several engraved by Couse, Clowes, and Darly (to which only the first mentioned added his name), the majority are bad, and many are worse than anything else in the publications of the time.

The theory of etching is one of the simplest things in the world; its artistic use one of the most complex and difficult; and it is well to bear this in mind when considering the designs in which it was em-

ployed by amateurs. It is exceedingly hard to do so, for the finest work of art in the world might be made to appear poor in a bad reproduction; yet it is necessary to make the attempt if we wish to arrive at a discriminating knowledge of the designs of the period. In many cases it is all but impossible to do so without an acquaintance with actual pieces of the kind portrayed. Copeland's chairs, for instance, with their puzzling interlaced curves, are by no means despicable when we find them carefully constructed in well-chosen mahogany.

The 'Hundred New Designs' is so full of artistic failures that we can scarcely wonder at Sheraton's comments on it. 'As I have alluded,' he says, 'to some books of designs, it may be proper here to say something of them. I have seen one which seems to have been published before Chippendale's. I infer this from the antique appearance of the furniture, for there is no date to it; but the title informs us that it was composed by a Society of Cabinet-makers in London. It gives no instructions for drawing in any form, but we may venture to say that those who drew the designs wanted a good share of teaching themselves. Chippendale's book comes next in order to this, but the former is without comparison to it, either as to size or real merit.'

The chief point of interest in this criticism is the date he assigns to the production of the book which has been followed by succeeding writers—rashly, I consider, since they have left out of account the fact, afterwards admitted by Sheraton, that when he wrote his preface he had seen only the third edition of the 'Director,' to which, therefore, his words must refer. There is nothing of which I am aware, as far as regards the internal evidence of the

<sup>1</sup> For Articles 1 to IV see Vol. IV, page 227; Vol. V, page 173; Vol. VI, pages 47, 210 (March, May, October, December, 1904).

## *English Furniture Makers—Society of Upholsterers*

book itself, to make it even unlikely that it might have been published shortly before 1762; but the case is entirely different when a date prior to 1754 is contended for. Sheraton may be the more readily forgiven for assuming an early date as he is quite right regarding the 'antique appearance.' Manwaring incessantly, and many of the others occasionally, had a habit of reverting to old forms, and as he does not seem to have been acquainted with Manwaring's 'Real Friend,' which *is* dated, he had no clue to guide him, nor had he seen Johnson's publications, which also bear on the question of date. Sheraton's avowed purpose in publishing his book was to provide workmen with the means of making correct drawings of the pieces designed, and his rough summary of the illustrated furniture books was chiefly to show the necessity for his 'Drawing Book.' As a rule, he only criticizes them from that standpoint, and in the present instance is careful to qualify his statement by pointing out that it is merely an inference.

In the article on Manwaring I pointed out the arguments against an early date for the first part which deals with chairs<sup>2</sup>; with regard to the furniture in the second and third parts there is even stronger evidence. The ultra-flamboyant, as preached by Johnson and affected by Chippendale and Lock, only came into existence in 1758 with the publication of Johnson's book, but in the Society's publication there are several designs in the very height of the style, which are manifestly by him. The side-board table (No. 1)<sup>3</sup> is one of these which, as Count Smol'tork would have said, 'by himself surprises' most of the characteristic insanities of the school. The table itself is of a shape reintroduced into English design by Johnson in 1758, and immediately copied by both Chippendale and Lock. The central ornament is a duck

or goose, and from the support on which it stands the flamboyant carver's convention for dripping water is shown. Directly under this, on the straining rail of the table, is seated a mandarin, much too small in proportion, who, with his head on one side, seems to be enjoying his shower bath. Structure is regarded as little as any attempt at meaning, for on the legs are perched the long-beaked and long-tailed birds which are also trade marks of the style. In this piece the tails protrude so far beyond the table as to make it certain, that if constructed of anything weaker than cast iron, they could not stand a month's ordinary usage, and in any case would be very much in the way if the table were made for anything else than mere show. There cannot, I think, be much doubt as to Johnson's authorship in this instance, particularly as the style of the engraving resembles Clowes as strongly as that of the design suggests the only man (except Chippendale) who employed him for furniture. That even Johnson was not working in this caricature of the style at the time of the first edition of the 'Director' is shown by a small publication he brought out in 1755 consisting of twelve girandoles, which is precisely in the style of Chippendale, Lock, and Copeland of that time, and, though it possesses no other merit, is useful by confirming the date of his larger publication as that of the practical introduction of the more obtrusive form of flamboyance.

Among the odds and ends preserved by Lock there is a frontispiece for a small book by Johnson, dated 1760. This book does not seem to be extant, though, unfortunately, the fact that it does not appear in our national collections is by no means a proof of non-publication.

As was pointed out in the article on Ince and Mayhew<sup>4</sup> their original intention was to have given at least sixty-five more plates than they actually did. What happened

<sup>2</sup> Vol. V, page 173 (May 1904).

<sup>3</sup> Plate I, page 405.

<sup>4</sup> Page 48 (October 1904).

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to Johnson's drawings can only be guessed, but a study of the Society's book will leave little doubt in anyone's mind that Ince and Mayhew reserved many of their designs for it. One book is a folio, the other a quarto, and the plates have not been simply cut down to fit the paper as in Johnson's second edition, but engraved on a smaller scale. The first few copies of 'Household Furniture' must have been issued either late in 1761 or early in 1762, so, if this theory be accepted, the earliest possible date for the second part of the Society's book would be late in 1762. The latest possible, considering Manwaring's share in the first part, would be 1764, and to the time between these dates all of it may, with propriety and probability, be assigned.

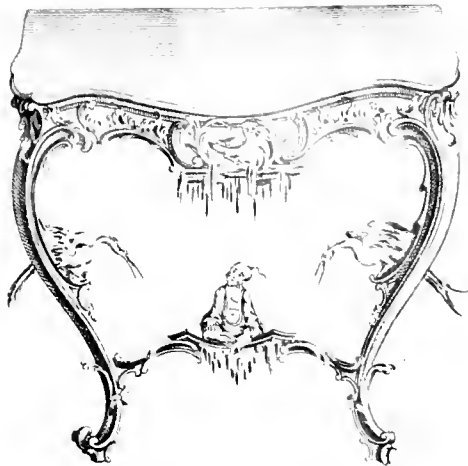
It is curious to notice that not only has Sheraton's rough guess at the date of this book been accepted as history, but a story has grown up round it. Chippendale is supposed to have quarrelled with the Society after the book had been partly done, and published the 'Director' on his own account. One author even goes so far as to say that some of the plates are the same as many in the 'Director.' There is certainly a very considerable resemblance, not only in general style but in actual structure of individual pieces, between some of the plates; but the difference in scale makes it impossible that they can have been printed from the same plate.

One of the plates in which this resemblance is very marked is the writing table here illustrated (No. 2).<sup>5</sup> If this is compared with Plate LXXIV of the third edition of the 'Director' (which plate is dated 1753), it will be seen that there are but a few structural alterations, and that the ornament and the shape of the three alternative designs for legs are the only differences. The plate is also evidently engraved by Darly, Chippendale's favourite engraver, which adds still more to the like-

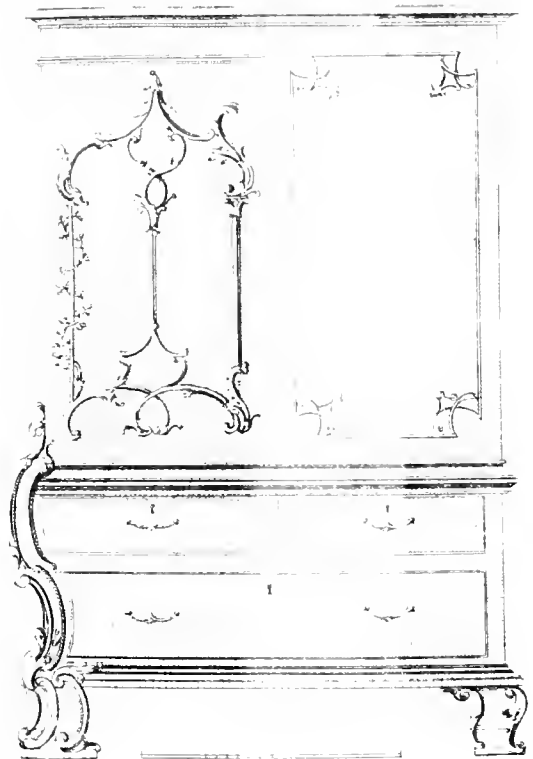
<sup>5</sup> Plate I, page 405.

ness. There is a similar unity of intention between Plate 44 of the 'Hundred Designs' (No. 3)<sup>6</sup> and CXXXI of the 'Director.' There is a slight accentuation of the flamboyance in the latter, but it is by no means more marked than in many instances which could be shown in Chippendale's first edition, and both designs might have been produced at the sametime. Though this provides a ready-made excuse for such as contend for the earlier date, it shows, on the other hand, how careless and superficial was Sheraton's study of the book. If he honestly thought all these plates to be prior to Chippendale, he could scarcely have called him, as he did, a 'real original,' and some at least of the praise he bestowed on him should have been shared with this designer. To me these, and several others which might be mentioned, seem in no way inferior to the designs they resemble in the 'Director'; on the contrary, they approach them so nearly in merit as well as structure and style, that if they were found loose in a folio, it would be rash to hazard the statement that they were not by Chippendale himself. The question of their authorship is very much one of date. If they were produced in the early fifties the most likely name would be Chippendale's; if in the sixties, that of Ince. Though Ince had a style of his own, and a very decided one, which is abundantly in evidence elsewhere in the book, there is no denying the fact that much of his work is frankly formed on Chippendale's; but it is Chippendale of the first and not the third edition to whom he is indebted. He was influenced, as he could scarcely help being, by the flamboyant wave, but not nearly to the same extent as Chippendale and Lock. If Ince's candlestands, for instance, are compared with Chippendale's of the same year (1762), the styles are quite different, but if with those of the first edition, it will be seen that they are so similar as to be almost, if not quite, indistinguishable.

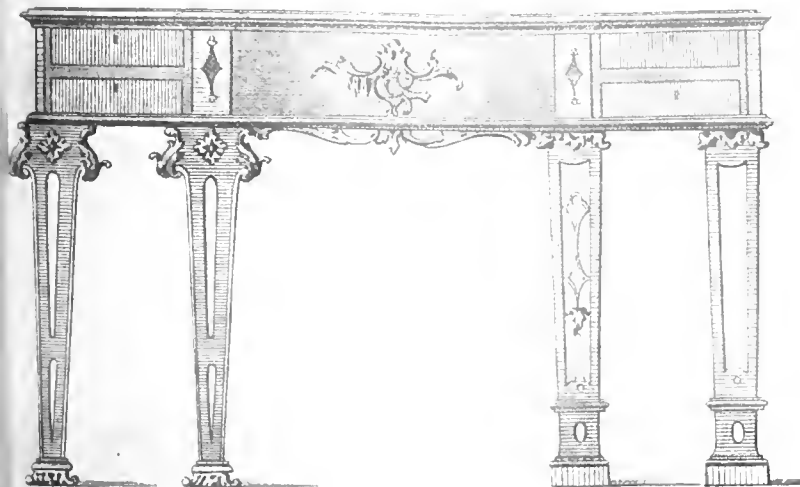
<sup>6</sup> Plate I, page 405.

*Side-board table*

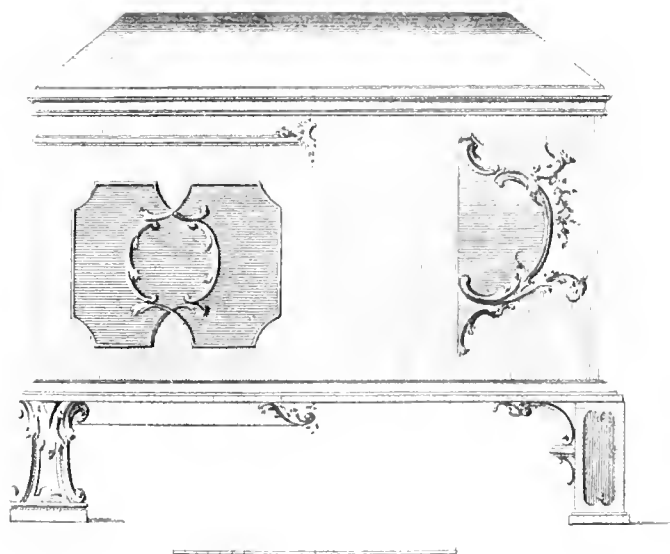
NO. 1

*Side-board table*

NO. 3

*Writing table*

2



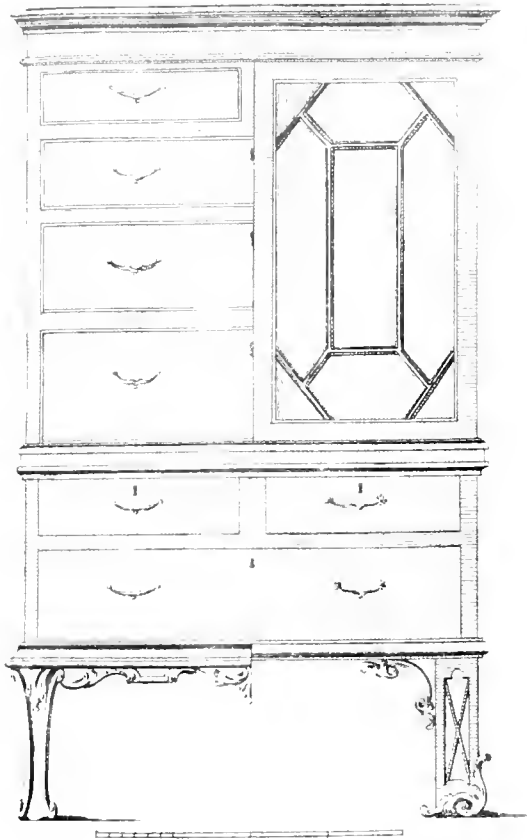
NO. 4. 'LINNEN' CHEST

c/105

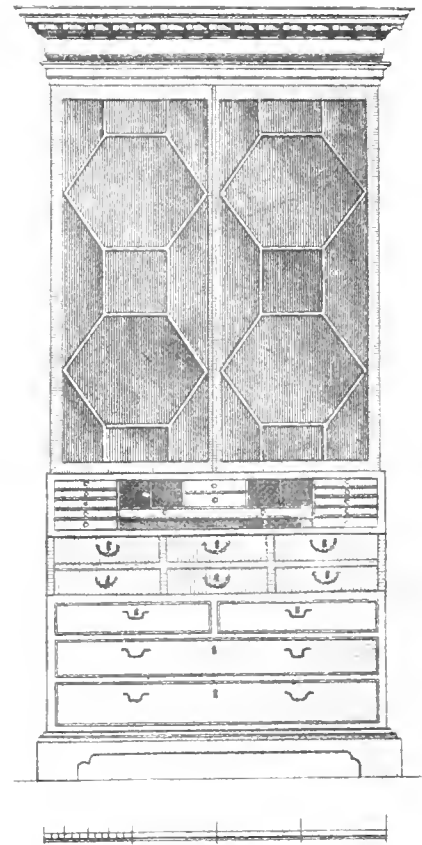




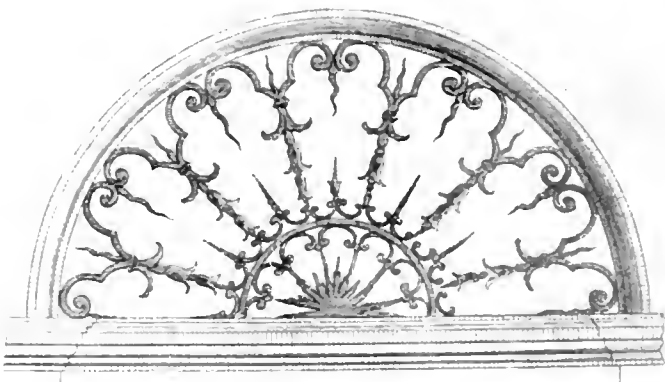




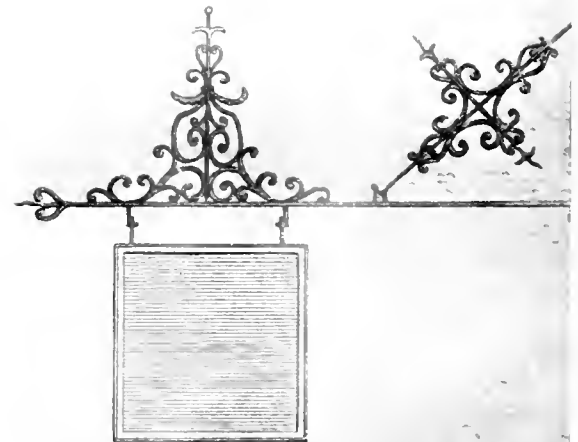
NO. 5



NO. 6



NO. 7



NO. 8

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The 'linnen chest' (No. 4)<sup>7</sup> and the chest of drawers (No. 5),<sup>8</sup> have also a strong family likeness to similar objects of the early 'Director' period. For the former article Chippendale has six designs which he calls 'cloths chest' if the lid is made to rise, and 'cloths press' if the front opens. All these plates, on which the date 1753 appears, are repeated in the third edition, but he gives no new designs, possibly because these, being somewhat more ornate than most of his work at the time, sufficiently represented his views at the later period. There are several of these objects in the Society's book, in all of which the ornamentation has been kept down; precisely, in fact, what one would expect from Ince, but not from Chippendale; for had the latter added to his list of them in 1762 it is practically certain that the new designs would have followed the same lines of development as the rest of the edition.

The chest of drawers is also closely allied to a similar article in Chippendale's first edition. It is, as will be seen, simply a variant of the commode clothes press, and, if the alternative design of the traceried door had been adopted, would have been described under that name. In this piece it is evident that the upper drawers were suggested by Chippendale's design, and adopted without sufficient thought as to their use, for while Chippendale's stood some six feet high (which was bad enough) this, measured by the scale given, would be nearly eleven feet! This is an oversight as to convenience which is without parallel in the whole of the 'Director.'

It will be seen, therefore, that there was considerable justification not only for Sheraton's remark on the 'antique' appearance of many of the drawings, but also for the universally received date. This was all the more forgivable, as Ince and Mayhew's book, which might have been some guide, was undated, and, from its resemblance in

many particulars to the first edition of the 'Director,' was usually considered to have been produced contemporaneously.

The chief arguments for the later date are that Manwaring in 1765 was still designing in the same style, and that in the following year he republished his part of the work; that the ultra-flamboyant of Johnson was a recent phase, and that the plates by Ince and Mayhew are precisely of the style affected in their book, for which they had several unused designs in hand.

I make no apology for treating this question at such length, for, while the actual date is of interest to the book collector, it is of primary importance to any one who would understand the evolution of English eighteenth-century furniture in the sixties. It was a time of unrest; for change was in the air, and no man could tell what would come next. Robert Adam had not asserted his individuality in furniture, and, while some went back to old models, others borrowed from the most inflated French, or invented absurdities of their own, and nowhere else can the resulting medley be seen so well.

A quite unexpected note of simplicity of treatment appears in some of the furniture, as in the desk and bookcase illustrated (No. 6),<sup>9</sup> which is like the work of no well-known name at the time, but curiously resembles Shearer's of a quarter of a century later in its attempt to arrive at distinction by attending to proportion, spacing and arrangement, without the use of ornament.

There are several plates in the 'gothic' style, which also appear to be by some unknown man, but the second and third parts are chiefly the work of Johnson, Ince and Mayhew; the last two designers giving several objects only to be found elsewhere in their book. It would seem, in fact, as if it had been arranged to produce the book in parts so as to give a controlling interest in

<sup>7</sup> Plate I, page 405

<sup>8</sup> Plate II, page 408.

<sup>9</sup> Plate II, page 408.

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the first to Manwaring, and in the second and third to Ince and Mayhew, though, as a matter of fact, both these last have plates in the first as well.

The concluding part is given up to iron and metal work, of which several books of the time had examples—usually very unsatisfactory as regards iron. These seem mostly to be by one hand and are much better than any ironwork given in the other books. Of these I illustrate a 'door top' and a 'sign iron' (Nos. 7 and 8).<sup>10</sup> The last plate in the book is of special interest, as, if style goes for anything, it is certainly by Thomas Chippendale. It is a page

<sup>10</sup> Plate II, page 408

of brass 'escutcheons, handles, etc.,' and has each of the characteristics of these objects as given in his third edition, down to the ribbons and shells used in their decoration.

Taken as a whole the book has scarcely had fair treatment, possibly from its unimportant size, which was one of Sheraton's objections to it, as well as the terrible manner in which much of it, especially in the first part, is produced. Even if it had all the artistic faults in the universe we should remember that it at least succeeds—where more pretentious books have failed—in giving us an accurate idea of the actual furniture of its period.

*(To be continued.)*

### THE DESCENT FROM THE CROSS BY GERARD DAVID (CARVALLO COLLECTION)<sup>1</sup>

BARON VON BODENHAUSEN has sent us his complete opinion on this picture, extracted from his forthcoming work on Gerard David and his school.<sup>2</sup> It is as follows<sup>3</sup> :—

'An important work of the master's latest period, and entirely by his own hand except the figure of Joseph of Arimathea, who stands at the bottom on the right. The masterly composition shows how strongly the new spirit of the Antwerp school has worked upon the artist. The crossing of lines within the composition produced by several movements all related to one centre had already found expression in the Lamentation beneath the Cross, in the National Gallery (1078). But the upright and strictly triangular composition of the principal group also shows that the master had become acquainted, probably in Antwerp itself, with Italian compositions, and had undergone their influence. The master has nowhere else broken so decidedly with the old Dutch tradition, which only survives in the spiritual isolation of St. John and the Magdalen, whose heads are arranged exactly on a horizontal line. If further development had proceeded, as in the case of Metsys, by absorbing and transforming the elements of a foreign style without forsaking tradition, the next few decades of Flemish painting would have escaped the stigma of adopting Italian models in a spirit of mere imitation.

'The execution shows all the certainty of a painter who is completely master of formal expression, and proceeds from such mastery to the treatment of detail in a summary but never in-

adequate fashion. Therein lies the crucial difference between this picture and such works as Nos. 1078 and 1079 in the National Gallery, which were doubtless designed by the master himself, but carried out by the assistants in his studio. In the latter everything has been done in a minute, pedantic way, without being always absolutely correct. Here the treatment is broad and free, with a complete mastery of the means of expression. The line of Christ's neck and shoulder is the most free and beautiful line that the master ever drew. The head is exactly as we know it in the picture at Genoa, but simplified and intensified in expression. The modelling of the body, with its sharp, firmly-drawn contours, and the treatment of the hands and feet are masterly in the extreme. What a contrast between the tender grasp of the Virgin mother's hands and the firm grip of Nicodemus on the ladder! All the other types, especially that of St. John, are familiar enough in Gerard David's other pictures.

'A great advance in the use of colour is proved by the treatment of the linen cloth, so powerfully yet restfully arranged, which wraps the body of Christ in its wonderful white, and betrays such knowledge of colour by putting the light note in the very place where it is needed.

'The landscape betrays a similar development towards greater freedom, especially as compared with the pictures at Berlin and Genoa. There is nothing painted from a stock pattern. It is the old David landscape, only more summary and loose in treatment than of old. The gradual breaking in of light is exactly analogous to that in the Crucifixion at Genoa.'

<sup>1</sup> See pp. 294, 295 of this volume (January 1905).

<sup>2</sup> To be published in April next by Bruckmann, of Munich.

<sup>3</sup> Translated by Campbell Dodgson

## ✿ LETTERS TO THE EDITORS ✿

### ON THE PROPOSED RESTORATION OF ST. MARK'S, VENICE

GENTLEMEN—Since the fall of St. Mark's Tower at Venice those who feel profoundly the beauty and significance of the marriage of the arts of the East and of the West, which found there and at Byzantium its fullest expression, have been in dread of finding themselves suddenly confronted with the news of some further catastrophe. The scheme for the restoration of the great basilica of St. Mark's, recently outlined in the *Times*,<sup>1</sup> describes an unsound, even dangerous condition of the general fabric of a most alarming nature, calling for prompt and energetic measures which will demand the highest engineering skill. One cannot help putting the question: If the situation is as critical as it is made to appear, and as it very likely really is, will those who are responsible be prompt enough?

With regard to other proposals of interference with the more decorative features of St. Mark's, these cannot but arouse the liveliest feelings of apprehension as to what may be the consequences of the restorations suggested. In the name of restoration, beauty may be banished for spick-and-spanness to take its place, copy may replace original work, intention will have to give way to vacuity, and brains to learning; after which archaeology and history will come in vain with their questions. They must retire baffled.

The memory of most travellers is unfortunately stored with many instances of no doubt well-intended but fatally misjudged restoration; in virtue of which one building after another becomes a mere framework, or, still worse, simply a parody of what it was when it left the hands of the men who originally designed and shaped it and stamped it with their minds. Both here and abroad the lover of architecture will remember or try to put away from remembrance buildings he used to love, but which can never be loved any more.

What 'restoration' may mean can be seen in the varnished deal, garish tile floors, and scraped stone of many of our parish churches, though in England we have not run riot to nearly the same extent as in some parts of the continent, notably in Italy and in France. Very many of the great French churches have fallen under the doom. It is difficult to realize a devotional state of mind abstracted enough to withstand the obtrusiveness of the reticulation of black pointing which has been spread over the cathedral of Soissons after a preliminary very thorough scraping of all the stone, mouldings and carving included. This has been carefully incised in all the joints, and seems calculated to last quite indefinitely, effectually preventing all appeal to the eye of architectural detail and proportion.

At Troyes a similar disease has attacked the cathedral, while the churches of that town offer

the most perfect instances of the charm and poetry which are the results of the combination of intact original work added to and lived in lovingly generation by generation. At Chartres the restored crypt shows what the cathedral may become if ever there is money enough for more than the very careful and judicious mending which goes on now.

At Sens a few beautiful Romanesque capitals remaining in the interior show the senselessness of the scraping and recarving of the remainder. In Italy itself there are buildings which have been wisely mended; there are others which have been unwisely restored. Who could write rhapsodies about any part of the exterior of the church at Murano now, or about the wall-veiling of the Fondaco dei Turchi in Venice, or find the material for exquisite sketches of arch and shaft decoration at these places as Ruskin did formerly? Who would not rather have Ravenna as it was than as it is becoming, especially San Vitale and the restored mosaics? Those which are unrestored (if any such now remain) make of the restored, as in the tomb of Galla Placidia, a mere foolish mockery. The façade of Monza is all new except the tympanum of the central doorway and a few fragments round the windows. The castello of Milan outside is practically a new building. The façade of Siena cathedral was restored with more care, and a great deal of the original work is left. Some of the old statuary was removed to the museum in the same square. Whoever takes the trouble to compare the copies *in situ* with these originals can see the great inferiority of the copies—all the intention of line and surface is missed; the copies look commonplace and wooden, they lack the grace and force of the original work.

It is perfectly possible to secure foundations and maintain fabric without tampering with sculpture and mosaic, just as it is possible to reback a picture without repainting its surface. Some such strengthening is, according to the report of the expert committee of St. Mark's, imperatively necessary. 'The document states (see *Times*) that the dangers to St. Mark's are many, but the greatest weakness is in the foundations, which on account of their construction and the nature of the land on which they rest have been constantly giving way in diverse directions and in different proportions in the various parts of the building, thus producing the settling noticed in the Basilica. All the walls show such cracking and weakening that it would lead to the conclusion that under the magnificent dress of mosaic and marble is revealed the most alarming decrepitude.' A few further details are given, and then follows the scheme of restoration. 'It is proposed to remove all the iron ties which have been introduced in former times in partial restorations, and to repair all the damage with the most scrupulous care and the finest sense of art in the work of restoration,' also 'to restore to their original condition the

<sup>1</sup> December 16, 1904.

## *The Proposed Restoration of St. Mark's, Venice*

decorative parts of the corner of San Alipio and the Bronze Byzantine doors,' and 'the necessity of levelling the pavement as much as possible' is affirmed. Gradual rebuilding of the vaults and internal piers is proposed, and relief of the vaults from the pressure of the roof now resting on them. 'Restoration of more or less importance must be undertaken everywhere to preserve intact the character and antique value of the walls and decorations.'

Mr. Blomfield, writing to the *Times* a day or two later, calls attention to two points specially attracting attention in this report. First, that it is proposed to remove all the iron with which the building is at present tied up, and which, in his opinion, is in good condition and rightly used; the continued preservation of St. Mark's being probably due to these ties, so that if they are removed some equivalent system of ties would have to be added later on. Second, that the necessity is affirmed of levelling the pavement. 'How,' he asks, 'can this increase the stability of the fabric unless it is proposed to float St. Mark's on a raft of concrete or something of that sort.'

I can only speak myself from the standpoint of an ordinarily intelligent person, but having noticed the tendencies of restoration in St. Mark's I do find this report very alarming. In one sense it reads like the beginning of destruction, or more correctly like its continuation, for the beginning has been made already in the shape of sufficient damage and falsification to show what may happen when rejuvenation attacks the whole edifice. It is two or three years since I saw St. Mark's. The mosaics of the vaults were then under treatment by the modern workman. It is not possible for a mere traveller to say exactly what was being done. At first sight it seemed to be merely cleaning. But this cleaning removed all the glory. No longer were the vaults a mystery of red gold and glowing fire, vast, unfathomable. Ordinary gilding describes the effect more correctly. Closer examination seemed to show that the tesserae of the figure-groups had been reset, with the results that the faces had lost their human look and had become wooden, and the lines of the draperies had lost their expressiveness and grace. At that time the easternmost division of the vaulting remained intact and was a delight and a standard of comparison. The gold tesserae of the background were apparently reset, too, for in the untouched parts the lines of tesserae gradually left the parallel, grouping themselves sympathetically round the contours of the figures, forming cloud-like halos; but this is not so in those parts where the gold has lost its force and become gilding.

We must bear that decay's effacing fingers should sweep the lines where beauty lingers, but the piteous thing and the unendurable is the effacement by human hands of the work and aspirations and records wrought by other hands,

plus brains, long ago—to see the beauty which time and decay have spared, utterly and for ever annihilated, and all coming generations robbed of their heritage, and bequeathed a legacy as much less than their rightful one as a chromo-lithograph is less than the original painting.

The pavement has already been partly levelled and reset. Where it is left in its original condition it is like beautiful jewellery, each stone having an individual value, not too closely jostled against its neighbour stone, but relieved and framed by an intelligent use of the cement foundation. The value of the geometrical pattern is emphasized by this setting, and the surface texture much enriched. In the levelled pavement the tesserae touch edge to edge. It is easy to compare the two. The question arises, is the latter old or new? How could the old tesserae, which have a quarter-inch space, say, between each, be stretched out so as to completely cover? Barrow-loads of old tesserae have been seen going away from the church. There is a beautiful bit of this Opus Alexandrinum pavement fixed on the wall of the Italian court in the Victoria and Albert Museum, which shows the framing given by the cement bedding. It is also noticeable that enhanced value is given to the bits of marble through many of them not quite filling out their spaces in the geometrical pattern. The scrap is too valuable to be rejected, although not big enough. It is quite certain that increased richness of surface is a result of this irregularity. The whole thing may be compared to stained glass and its leading.

What, moreover, is meant by the restoration to its original condition of the decorative parts of the corner of San Alipio? Are the marble shafts to be scraped and repolished, and are the somewhat chipped and rain-washed capitals to be replaced by copies?

With regard to these criticisms, it must be remembered that St. Mark's is its marbles and mosaics. The rest is as a canvas or a panel to the picture painted on it. Deface a gothic cathedral as you may, there remains the mighty structure of pillars and arches and vaults. Deface St. Mark's, and there remains nothing but its proportions—a great something, but not all that was intended.

There are archaeological societies through the length and breadth of every country in Europe. Do they only care to write dissertations on the crumbs that fall from the tables of restoring architects, or will they rise up and say: You shall leave us the handiwork of the old master-builders and master-workmen as they did it?

C. J. HERRINGHAM.

### TITIAN'S 'ARIOSTO'

GENTLEMEN—Having read with great interest Mr. Roger E. Fry's very apposite remarks in this MAGAZINE for November last upon the Ariosto

## The Van Eycks and M. Bouchot

of Titian newly acquired for the National Gallery, I made use of the earliest opportunity, which occurred a few days ago, to see the picture again in the light of his criticisms. An inspection of the signature seems to me to show that in one point Mr. Fry's interpretation needs to be reconsidered; and as it is a point which has important bearing upon the question of the authorship of the painting, I venture to send the following suggestion.

'The signature,' he writes, 'runs thus: TITIANVS TV on the left and a larger v on the right. It has been suggested that the TV on the left is the result of a T being superposed by Titian on an earlier v. But a careful examination shows that this is not the case. The TV was painted at one time as a monogram and by the same hand as did the TITIANVS, and must, I think, stand for Tiziano Vecellio.'

With his rejection of the theory that the T was superposed on an earlier v I certainly agree, but cannot accept the counter-proposal of the monogram. It seems to me indubitable that the v was painted over the T at a later date, being done at the same time as the TITIANVS, and intended rather to obliterate the letter below than to form a monogram with it. The letter has precisely the same character as those of the name preceding it, being shaded in exactly the same way; while the T beneath is of a different nature and unshaded, and matches, except in size, the v on the right-hand side. Now it appears to me that the explanation of the double signature is this:—The portrait in an unfinished state was initialled T. v. by Titian,<sup>1</sup> and laid aside for some years. When he came to finish it, it may well be as late as 1520, when the form TITIANVS came into fashion, he signed it carefully TITIANVS V [Vecellius], partly obliterating the T on the left hand in so doing, but leaving the v unmolested on the right. Thus the picture would have been begun in Giorgionesque days (though I cannot believe that Giorgione had any hand in the execution), and finished when this influence was past. ARCHIBALD G. B. RUSSELL.

### THE VAN EYCKS AND M. BOUCHOT

GENTLEMEN—In the *Bulletin de l'Art Ancien et Moderne* of December 24, there appeared an article signed 'Henri Bouchot,' the statements in which

<sup>1</sup> Signor Crespi's 'La Schiavona' is initialled in this way.

are so amazing that I was inclined to think the editor of the *Bulletin* had been caught napping by some malicious Flemish wit, but as a month has passed away and no disclaimer has appeared, I presume that it really emanates from the Keeper of Prints at the Bibliothèque Nationale. The article is too long to quote at full length, but its aim is to show that the miniatures in the celebrated *Très riches Heures* of John duke of Berry, in the Condé museum at Chantilly, were merely coloured by Paul of Limburg and his brothers, and that their designer was a certain Jacques Cône, Coëne, or Coing, a native of Bruges settled in Paris, and that all the legends about Hubert and John van Eyck are apocryphal; that those two masters were really French and sons of this Cône, for, says he, 'CONE, COENE, or COING is the literal translation of DE EYCK (the Quoin), and Van Eyck is a modern translation of *de Eyck*, the ancient form in universal use during the fifteenth century.' Taking the last assertion first, it is true that the form 'de Eyck' was frequently used in contemporary Latin and French documents, as the general custom at that time was to translate both Christian and family names, but the form 'van Eyck,' alone used in Flemish, does also occur pretty often in both Latin and French contemporary documents, as, for instance, in the French letter of Philip duke of Burgundy, dated March 12, 1434, appointing John van Eyck his official painter, and in the accounts of the ducal treasurers of 1434 and 1439, and also in some of the Latin documents at Bruges, to all of which M. Bouchot might easily have referred. As long as a Netherlander lived in his native place he was only known by a patronymic, as John Johnson, or if there were more than two, either with the addition of his grandfather's name or of the craft he exercised; but when he settled in another town he had to assume as a family name that of a colour, quality, profession, or of the locality whence he came. The fact that Livina van Eyck, when her father died, retired to a convent at Maaseyck, to which he had presented a set of mass vestments, is an additional proof that the tradition as to his birthplace is correct. The name Coene (German, *kühn*), bold, audacious, was borne by a family of painters who flourished in Bruges from the middle of the fourteenth till the end of the fifteenth century. Lastly, Eyck is not the Flemish equivalent of Quoin. W. H. JAMES WEALE.

## BIBLIOGRAPHY

### PAINTING

VERROCCHIO. By Maud Cruttwell. Duckworth. 8s. 6d. net.

FOR some four centuries the shadow of the great name of Leonardo da Vinci has obscured almost to extinction the lustre of his master Verrocchio. Only a few years ago the sum total of the achievement which the master's name connoted consisted

of two or three pieces of sculpture in Florence, a great equestrian statue in Venice, several drawings, and one hard angular picture with a disagreeable legend attached to it. It is to Dr. Bode that Verrocchio owes his recent rehabilitation. With extraordinary diligence and insight Dr. Bode set about tracing, recognizing, and connecting a considerable number of works of art, mostly



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sculptures, which were stamped with the impress of Verrocchio's personality, and succeeded thereby in giving to the world a substantial presentment in the place of a shadow.

In this thoroughly interesting book Dr. Bode's discoveries have in their turn been sifted and analysed by Miss Cruttwell with singular patience, sympathy, and insight. The chief object of her analysis is to separate from the mass of Verrocchiesque products now generally accepted those which can definitely be given to the master himself, and are not mere *bottega* works done by his pupils from his designs or under his supervision. As a whole her task is admirably done, and the student will be able, in Miss Cruttwell's book, to get for the first time a clear and definite idea of the character and genius of Leonardo's master.

Much that Dr. Bode claims for Verrocchio himself Miss Cruttwell, with some show of reason, rejects; and though, in the main, all admirers of Verrocchio must incline to agree with her estimate, there are several points on which the verdict of posterity will be more doubtful.

Internal evidence, for instance, supports the story of Leonardo's share in the Baptism in the Florence Academy. The delicate face and the elaborately curled hair of the famous angel are no less characteristic of Leonardo than are the pose of the figure, the silky draperies, and the *sfumato* quality of their shadows, a quality peculiar to Leonardo, unequalled by his assistants, and unknown to his predecessor. The South Kensington relief, though undoubtedly close to Verrocchio, is closer still to Leonardo, the design of the nudes being suggested in countless sketches from his hand, while the odd crowded composition, the violent attitudes, and the unfinished modelling recall his large painting in the Uffizi, and his well-known studies for an Adoration of the Magi. On this point we think posterity will stand by Dr. Bode. In tentatively giving to Francesco di Simone many of the sculptures now attributed to Verrocchio, and in rejecting all the paintings recently ascribed to him, Miss Cruttwell is on safer ground, even though the rejections include the charming Holy Family in the National Gallery. She is possibly right, too, in retaining Morelli's ascription of the portrait in the Liechtenstein collection.

One grave error of judgement should have been avoided. It is natural to compare Verrocchio's Colleoni with Donatello's Gattamelata, but the comparison ought not to involve depreciation of the noble statue at Padua. Bartolommeo da Bergamo is indeed a tremendous figure, but when the first overwhelming impression of his scowling brow and imperious gesture has passed away, he is seen to be only a colossal captain of *condottieri*, while Gattamelata is a great general who moves on calmly to a conquest already foreseen and certain.

In short, to pit Verrocchio against Donatello is to pit a strong, penetrating, and fully-equipped

genius against an immortal artist. Miss Cruttwell is happier in her admirable treatment of the David, and in tracing the influence of Verrocchio upon his great pupil, and that of the pupil upon Verrocchio, an influence so wonderful that Verrocchio's death at the age of fifty-three seems all too premature, since in his last work, the Colleoni statue, he realizes for us no unworthy prototype of the still larger equestrian statue which for so many years was the dream of Leonardo, and was dissipated at last by the fall of Milan.

The writing if now and then a little too positive in tone, is singularly free from slips and misprints, though we were not aware that the Fortnum College mentioned in the index had been added to Oxford's numerous foundations. C. J. H.

NIEDERLÄNDISCHES KÜNSTLER - LEXIKON AUF GRUNDARCHIVALISCHER FORSCHUNGEN BIS AUF DIE NEUESTE ZEIT: bearbeitet von Dr. Alfred von Wurzbach. Mit nahezu 3,000 Monogrammen. Leipzig, 1904.

THIS work supplies a want that has long been felt of a dictionary of Netherlandish artists embodying the results of recent research. It has evidently cost its compiler a vast amount of labour which we trust will meet with due reward. It is indeed a valuable work of reference which supersedes all other dictionaries, and so far as the painters are concerned approaches perfection. It is an absolutely necessary book of reference for all who write on or are interested in Netherlandish art. Nowhere else will the discoveries of Dr. Bredius, Hofstede de Groot, and many other Dutch and German writers be found to be brought together and thus rendered easily accessible. Having carefully examined the first three parts I have found very few omissions and not many errors; those which I have noted are no doubt due to the fact that Dr. von Wurzbach has been misled by works which appeared reliable, and that he had not at hand such an up-to-date collection of works on art as that in the library at South Kensington, of which, strange to say, English writers on art appear to make so little use. Van der Haeghen's '*Mémoires sur les documents faux*' should be consulted before writing on any artist of the fourteenth, fifteenth, or sixteenth century connected with Ghent. The attributions in the official catalogue of the Bruges Exhibition of 1902 are frequently quoted, in spite of the warning that they are only those of the owners, often groundless—occasionally ridiculous. Use should have been made of M. Hulin's excellent '*Catalogue critique*' for the attributions in which reasons—not always conclusive—are given. De la Grange and Cloquet's '*Étude sur l'Art à Tournai*' and the admirable series of '*Guides Belges*,' published by Desclée at Bruges, would have enabled the addition of many distinguished architects, sculptors, glass painters and goldsmiths, and of some painters.

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The notice of Antonello da Messina will need to be entirely rewritten if its inclusion is retained in a future edition; it might, however, well be replaced by half a dozen lines, as it is very doubtful whether he ever visited the Low Countries; the volumes and articles published by G. di Marzo, La Corte-Cailler, and Ferrari, 1902-1904, should be consulted.

The Portuguese genealogies in the British Museum were designed by Antonio de Hollanda and painted by Simon Beninc. Jodoc Van der Beke, son of Jodoc, apprenticed to Paul Zoetaert in February 1515, was admitted as free master into the gild of St. Luke at Bruges in March 1530, and died in 1570. His coloured designs for painted-glass windows in the chapel of the Holy Blood are preserved in the archives of that confraternity. Baron John Bethune, architect and glass painter, deserved a much longer notice, as he exercised during half a century an immense influence on every branch of art, not only in Belgium, but even beyond its borders. Lancelot Blondeel probably studied painting under John van Battel II of Mechlin. On Ambrose Benson of Lombardy much will be found in Hulin's 'Catalogue critique.' He died at Bruges in January 1550, leaving three sons, John, William, and Ambrose.

Among the painters of whom no mention is made are: Dirk Barentsz, who was employed in 1519 by Robert Sherborne, bishop of Chichester, on various works in his palace and cathedral. In the latter are still preserved two historical paintings by him; seven half-length figures of notable women of antiquity in the Queen's room at Amberley Castle, besides armorial escutcheons there and on the vaulting of Boxgrove Priory church, are his work.

Cornelius Van der Capelle of the Hague, who emigrated to France and finally settled at Lyons, where he died in 1574-5. Pictures of his earlier period representing receivers of town dues in their offices, generally attributed to Quentin Matsys, are in the possession of Baron Oppenheim at Cologne and of J. B. Meyer at Bonn, both signed; there are others at Windsor Castle and Antwerp. He is also mentioned in documents as Corneille de La Haye and Corneille de Lyon, under which name he is well known as a portrait painter. See *Notes and Queries*, 3 S., vi, 374, and *Revue de l'Art Chrétien*, 4 S., x, 120.

Anthony Claeissins died January 18, 1613, and Giles December 17, 1605, not in 1615 and 1607. I am at a loss to understand the varied spelling of the surname of the six members of this family, who either signed their paintings Claeis or Claeisz. Herny (p. 274) and Duyster (p. 2) and Dapere (p. 15) are doubtless printers' errors for Hervy, Deyster, and Dappere. I should not notice them were the dictionary a less admirable work than it is. I would venture finally to express the hope that

the volume is not stereotyped, which would be most regrettable, as the discoveries being constantly made involve both rectifications and additions, and it is of the utmost importance that a work of this description should be kept up to date.

W. H. JAMES WEALE.

PICTURES IN THE TATE GALLERY. By C. Gasquoine Hartley. Seeley. 12s. 6d. net.

A READABLE popular account of the National Gallery of British Art with a number of very good collotype illustrations. The letterpress is so unequal in quality that it is impossible to help suspecting that the author has relied to a considerable extent upon second-hand opinions. In no other way is it possible to explain the presence of passages of admirable criticism sandwiched between paragraphs worthy of the hack journalist, who plasters master and dunce alike with the same futile flattery. The author's task was of course exceedingly difficult, but we fancy that in these days a little plain speaking, and a more emphatic attitude towards modern painting, would have rendered the book not a whit less popular with the twelve-and-sixpenny public.

Even the excellent series of illustrations might have been improved by sacrificing say a MacWhirter, a Davis, or Pettie's unlucky Vigil, to make room for a single example of Alfred Stevens, especially since the letterpress does something like justice to his genius. Sir Edward Poynter's Visit to Aesculapius, too, deserved illustration far better than several of the works of his colleagues, for it is one of the most successful existing specimens of English Academic painting (in the strict sense of the word). M. Legros, however, seems to fare worst of all, for his name is not even mentioned.

We point out these defects in this handsome book because its price, and the care which has evidently been spent on its production, separate it from the ordinary popular book on art, which rarely merits any criticism at all.

GEORGE FREDERICK WATTS. O. von Schleinitz. Velhagen and Klasing. Leipzig. 4 marks.—G. F. WATTS. W. K. West and R. Pantini. G. Newnes. 3s. 6d. net.

Two excellent cheap illustrated books. The German biography forms one of the well-known series of monographs edited by Dr. Knackfuss, and is written, like the other volumes of the series, in the form of a *catalogue raisonné*, with some hundred and twenty process illustrations. Messrs. Newnes's volume consists of sixty-four illustrations on a rather larger scale prefaced by two introductory essays. The letterpress of neither volume calls for detailed criticism, but while the English book is produced in a form to which the English public is accustomed, and the illustrations are on the average larger and clearer than those in the German one, this latter can also be recommended to all admirers of Watts, even if

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they do not read German easily, because it includes reproductions of a much larger and more representative selection of the master's pictures than any volume which has hitherto appeared.

DRAWINGS OF HANS HOLBEIN. G. Newnes.  
7s. 6d. net.

THE drawings of Holbein are so universally recognized as unsurpassable of their kind, that the publication of a number of the best of them in a cheap and convenient form is an entirely commendable enterprise. The facsimiles are wonderfully good, though we notice a slight loss of crispness here and there, and quite fail to understand why the late drawings should come first and the early ones last. As a previous review has quoted the amusing slip in the second sentence of the otherwise careful if rather uninspiring preface, we cannot quote it again, but it certainly adds to the delightfulness of the book.

### FURNITURE

A HISTORY OF OLD ENGLISH FURNITURE. By Percy Macquoid, R.I. Part I. London: Lawrence and Bullen. 7s. 6d. net per part.

THE first number of Mr. Percy Macquoid's 'History of English Furniture' is yet another example of the way in which photography and process-block making are capable of showing to those who sit at home the wonderful and beautiful things of the world. Certainly the most important museums of the future will be those ranged upon our bookshelves. In these illustrations of ancient cupboards, chests, and dressers, there is nothing wanting to the eye; the touch of the hand could alone add to the impression given by them. With such plates before him, the artist or antiquary can study at his ease the history of English furniture; each scratch of the chisel, each peg-head is visible. We speak of those pictures reproduced from photographs; for to our mind the large illustrations in colour from drawings by Mr. Shirley Slocombe, although drawn with care and pains, are less successful. Their colour produces no illusion of the old oaken surfaces, and their detail lacks the delicate truthfulness of the uncoloured plates.

Our first impression of the book, when we have turned away from the beautiful illustrations, is somewhat disappointing. We looked in this work for something more final, more definite. The history of furniture in England is sketched for us with light strokes. No serious error shows itself, but the account is thin and unconvincing and carries us little beyond the paragraphs concerning the manners and customs of the middle ages which may be found in any popular history. Such a work as Mr. Macquoid's demands more serious inquiry. Hardly an original authority is referred to where inventories, wills and

accounts, chronicles, romances and letters, should have been diligently searched and accurately quoted. We have Mr. Macquoid's smooth narrative without a note to support it. Even as an elementary treatise much is wanting. The 'livery cupboard' meets us upon the first page, and Mr. Macquoid applies the phrase correctly, but the word is so often misused that it surely deserves a word of explanation. 'Daïs,' by the way, is wrongly explained as a canopy, which is certainly not its meaning.

Mr. Macquoid's description of the construction of the pieces illustrated is useful and to the point, but he has a tendency to lose himself in the superfluous details of ornament, and the explanations thereof are so many pitfalls for him. Of a coarsely-carved buffet or dresser he will say: 'Such a side-table would have belonged to some great noble or wealthy prelate.' Yet it being of that period when furniture, especially in London and the greater towns, was becoming fairly plentiful, there is no reason for refusing this simple piece to a knight or citizen. And Mr. Macquoid adds that: 'Had it been made for royalty, the only difference would have been the introduction of the royal arms,' a sentence which seems to commit him to the curious belief that every piece of the royal household furniture bore the royal shield. More than this, Mr. Macquoid has a fatal habit of seeing emblems and symbols roosting in every sprig of ornament. The linen fold pattern is 'emblematical of the chalice veil.' Some stars in a panel must needs be the 'cognizance of the De Veres,' and a number of chevroned lines in another panel 'probably refer to the coat of arms of the owner,' although they have nothing armorial about them, and the owner is unknown. And the pattern of a certain Flemish panel distantly suggesting a capital I—an I it must be—is 'no doubt derived from the first letter of the word *ἱεροῦς*.'

Mr. Macquoid's own superb Burgundian credence cupboard has shields with *IN*'s and *M<sup>A</sup>* above heads of a young man in a cap and of a young woman; but that is no reason for discovering *per saltum* that the heads common in such ornament were 'originally of religious intention,' for the sacred letters are often found mixed with secular details, and here have no reference to the heads below. The Gwydyr castle buffet, a maltreated and unattractive piece, is unfortunate in encouraging this tendency of the author. Here one drawer has a man's head and a woman's head with dragons or dolphins coming from their mouths, and a second drawer a man's head with a oak branch in his mouth. In these three heads Mr. Macquoid detects the 'three Englishmen's' heads of a certain Welsh shield, and in a nondescript monster the 'Royal Red Dragon of Cadwaladr.' In two beasts upon another panel are shown the 'two royal lions of England crowned passant,'

although we protest that the arms of England are neither two lions nor crowned lions. Some rosettes of varying shape stand sometimes for 'the York and Lancaster rose,' and sometimes for the 'leek flower,' and panels of fumbled and meaningless ornament for the 'arms of Sorwerth [*sic*] and his brother Roderic.'

When all this is said Mr. Macquoid knows his old furniture well, and has chosen his illustrations admirably. A picture of a certain linen panelled door should hang on the wall of every school of design in the country. In future numbers the author would do well to associate with his work some antiquary who would supply the dry bones which Mr. Macquoid's own experience as a collector and student of ancient furniture will enable him to revive for our interest and instruction. B.

## MISCELLANEOUS

*HYPNEROTOMACHIA POLIFILI.* Reprinted from the Edition of 1499. Methuen & Co. £3 3s. net.

The reprinting in facsimile of the most famous of early illustrated books is an enterprise for which all book lovers should be grateful to Messrs. Methuen, since the original is far too costly for men of average means, and the South Kensington reproduction made some time ago was incomplete.

The difficult questions raised by the authorship of the woodcuts are too well-known to call for much discussion in this place, especially since the publishers have included in their illustrated prospectus of the book an excellent summary of the theories concerning it. The connexion of the designer, whoever he was, with the school of Jacopo Bellini, as well as with that of Squarcione, is evident—more than that cannot be said with certainty. Nevertheless, it would be interesting if subsequent research in the Venetian Archives should throw fresh light on the period immediately preceding the publication of the book, a period in which the even current of Giovanni Bellini's life and thought seems to have been deflected for a time from its course, and to which we may owe his exquisite little excursions into the realms of classical allegory which are among the most precious treasures of the Venice Academy.

Few, we venture to think, will embark upon a detailed study of brother Francisco Colonna's imaginary adventures with the fair Polia he loved so well. The perusal of his long-winded narrative is possible only for a more leisurely age. The charm of the woodcuts, however, is unfading. As separate designs they recall time after time the most delightful conceptions of Mantegna, made airy with a new sense of space, made pleasant by the pervading sense of landscape picturesqueness, and made natural by the simple treatment of the draperies, and the sturdy realism of the figures. With singular genius or good fortune the engraving hits the tone of the printed page so exactly

that the woodcuts become an integral part of it, with a sunny perfection of effect that no illustrated book done either before or after has quite equalled. The Florentine woodcutters by the retention of sharp masses of black obtain an effect more varied and occasionally more striking, but one that will not really stand any comparison with the broad luminous humanity of these noble Venetian pages. Though the *Hypnerotomachia* has been the model for designer after designer its possibilities are by no means exhausted. The student who will turn from the figure compositions which rightly and naturally are the most immediately attractive to the more formal cuts of pseudo-classical monuments, will find in them such a store of examples of simple and perfectly proportioned decoration as can be found nowhere else. The book, in fact, contains the quintessence of Renaissance art, which is seen here for one central moment poised in equilibrium between the stiffness of its beginnings and the luxury of its decline, a moment so brief that the *Hypnerotomachia* is almost the only complete typographic relic of it which remains.

*CHINESE ART.* By S. W. Bushell, C.M.G., M.D. Vol. I. (Victoria and Albert Museum Art Handbooks.) 1s. 6d.

It is nearly twenty years since M. Paléologue published his deservedly well-known sketch of Chinese Art, and since that time no book has really dealt with the subject as a whole. That omission Dr. Bushell's volumes should do much to remedy, but they will not do everything. In his singularly modest preface he explains that his position is merely that of an inquirer, and an inquirer every sinologist must be for years to come; yet it is not for want of knowledge that Dr. Bushell's work must in time be superseded. As a mine of condensed information it is invaluable. The author has done all that archaeological and linguistic science can do in the matter of historical and palaeographic research, and has a many-sided knowledge of Chinese history, religion, language, and manufactures. Nevertheless he is not an art critic, and though the day may be far distant when another author will arrive who combines equal learning with sound taste and insight into works of art, such an author must arrive before we can have a standard book on the subject.

If we compare, for instance, Dr. Bushell's treatment of Chinese Bronze, with that in the 'graceful sketch' of the French writer, it is impossible to deny that the latter grasps the subject as a whole more perfectly, appreciates its artistic side more fully, and explains it more lucidly. What M. Paléologue lacked in exact knowledge he more than atoned for by the presence of the artistic feeling and taste characteristic of his nation which enabled him to bridge gaps which remain impassable to Dr. Bushell, because they

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are not covered by inscriptions or other authentic documents.

As an introduction to the subject M. Paléologue's book thus remains unique, but no one who wishes to study the art of China seriously can do so without that of Dr. Bushell, even if the question is not one of detail—for the imagination and enthusiasm of the French writer entice him more than once to form sweeping conclusions, which the more cautious and scientific spirit of Dr. Bushell proves to be untenable.

From the point of view of scholarship the book is creditable alike to its author and to the Board of Education. It is also profusely illustrated, and if all the engravings are not quite clear, we have no right to grumble when we are given so much for eighteenpence, or two shillings and threepence if the ugly official binding is added. Indeed the book contains matter of such value that it is a relief to see it published in a form which all readers can afford, instead of being inflated into an expensive folio volume in our customary English fashion.

'WHO'S WHO,' 1905. London: A. and C. Black. 7s. 6d. net.

'WHO'S WHO' Year-Book, 1905. Same Publishers. 1s. net.

THE bulk of 'Who's Who' steadily increases; 96 pages have been added this year to the 1,700 of last year's issue, which showed a still larger increase on its predecessors. The inclusion in a separate and most useful Year-book of much of the information hitherto given in 'Who's Who,' has brought no relief, and this invaluable book of reference threatens to become altogether unwieldy.

One cannot help thinking that the burden might be lightened by the exercise of editorial discretion and the observance of some sense of proportion in the respective biographies. At present the editor seems to print everything that the subject of a biography chooses to send him, and the length of each notice is apparently decided by the writer's estimate of his own importance. The book wants to be drastically sub-edited, and we trust that the task will be taken in hand before the next issue. The space now occupied by long and detailed accounts of the lives of unimportant people is ludicrous; if it were saved, the indispensable part of the book could be compressed in a reasonable compass. We notice the omission of many well-known names connected with art, although others of less importance receive more than their due share of attention.

## CATALOGUES

A CATALOGUE received from Messrs. John Wilson's successors deserves special notice for the unusual excellence of the designs for curtains and table-linen which it illustrates. Many of these are by artists such as Walter Crane, Lewis

F. Day, and R. Anning Bell, but the work of several less well-known men is almost equally successful. We have also received from Mr. Karl W. Hiersemann, of Leipzig, an admirable catalogue of works on Classical Archaeology, containing a selection from the library of the late Dr. A. S. Murray.

## PERIODICALS

THE ANCESTOR, No. XII, January, 1905.—We regret to learn that this is the last number of *The Ancestor* as a quarterly periodical, though it is intended to issue it in future as an annual publication. The discontinuance of the quarterly must, we fear, be taken as one more piece of evidence that the supply of and demand for real learning are far smaller in Great Britain than in other European countries. The editor of *The Ancestor* tells us that there is not in England a body of antiquaries large enough to sustain amongst them by their pens such a quarterly, and we do not doubt that he is right. The standard has, at any rate, been maintained up to the last, for the present number is in no way behind its predecessors either in interest or authority. Mr. Barron has at least the satisfaction of knowing that he has for three years produced a periodical which on its own lines has not yet been equalled in this country, and, it is to be feared, is not at all likely to be equalled in the future.

REVUE DE L'ART CHRÉTIEN. November.—*F. Stephen Beissel* describes a book of hours belonging to the duke of Arenberg executed c. 1430 for Katherine of Cleves, wife of Arnold, duke of Gueldres. The numerous miniatures which adorn it are remarkable not only for their beauty but also from an iconographical point of view. *M. G. Sanoner* contributes a learned essay on the sculptures that adorn the portal of the Romanesque abbey church of St. Mary Magdalene at Vezelay. *M. L. Maitre* writes on the remains of the church of St. Geosmes outside Langres, and on the basilica of St. Mathias at Trier. *M. J. van Ruyambeke* describes the mural decoration of the church of St. Walburga, at Furnes, said to have been executed in the fifteenth century, but a great portion of which appears to be at least a century older. Prefixed to this article is a strong plea in favour of polychromatic decoration by M. J. Helbig.

ONZE KUNST. July.—*M. R. Jacobsen* writes on the exhibition at Groningen of works, chiefly landscapes, by the late Vincent van Gogh. *M. Th. Roest van Limburg* contributes a paper on the artists employed by Henry III of Nassau to decorate the palace he erected at Breda after his marriage to the wealthy and lovely Mencia de Mendoza. In this will be found interesting details as to a set of tapestries with life-size figures of the counts and countesses of Nassau, designed by Bernard van Orley, but owing to the death of



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Henry in 1538 not executed until a century later. Van Orley's coloured sketches for four of these, here reproduced, are preserved in the print-room of the Pinakothek at Munich.

August-September.—The larger part of these two numbers is occupied by a well written article on the Paris exhibition of early pictures, by *M. H. Hymans*, who recognizes that there is still a great deal of uncertainty as to the authorship of many works attributed with confidence to famous masters, and generally accepted on the authority of museum catalogues and of critics in vogue. The groundlessness of some of these has been demonstrated by the recent exhibitions, which have facilitated the grouping of several works, and will, it is to be hoped, stimulate further research and lead to the discovery of documentary—the only reliable—evidence.

October.—*M. W. Vogelsang* writes on the Düsseldorf exhibition, on the whole a poor article, but with some good critical observations on John Joest of Calcar, and on Brouwer. *M. Roest van Limburg* contributes a paper on a collection of drawings of picturesque old buildings at Dordrecht.

November.—A notice by *M. A. Goffin* draws attention to the Flemish sculptor Julius Lagae, one of whose most pleasing works, the bust of a young mother and child, is in the Brussels Museum. A statue of the poet Ledeganck at Eecloo, and the memorial bust of another poet, the late Guido Gezelle at Courtrai, also by him, show considerable talent. *Dr. Bredius* draws attention to the portrait of a young Italian nobleman in the museum of Montauban, there attributed to John Stephen of Calcar, but really a work by Rubens during his Mantuan period.

December.—*M. A. Vermeeylen* has a note on the Turin hours, and *M. P. Lambotte* on H. Stacquet, H. Cassiers and other Belgian water-colour painters.

GAZETTE DES BEAUX-ARTS. October. — *L'Exposition des Maîtres anciens à Düsseldorf. Auguste Marguillier*. Among the pictures reproduced is one of a young man ascribed to Dürer which seems to have a close kinship with the portrait of Dürer's father in the National Gallery. The attribution to Dürer of the Düsseldorf picture is not accepted by the best German critics. Another reproduction of a picture of Leda by some Lombard follower of Leonardo; the interest of it lies in the fact that it follows roughly some of Leonardo's earlier drawings of the subject before the final form was evolved. It is not likely that Leonardo himself ever painted this composition.—*Notes sur le peintre Vincent. H. Lemonnier*.—*Les Tapisseries de Malte. Jules Guiffrey. (First article)*. Tapestries executed in 1700 at Brussels for the Church of St. John at Valetta.—*Un Gérard David inconnu. François Benoit*. The unfortunate practice of reproducing works by means of drawings

instead of mechanically, makes it impossible to judge completely of this work. But it has every appearance of being merely a school-piece, repeating the design of Lord Northbrook's picture.—*Last Khmer. Henri La Nave*. Some of the Cambodian sculptures of the seventh to twelfth centuries here reproduced show very high artistic feeling.—*Le Portraitiste Aved. (Third article)*. *Prosper Dorbec*. The most sensational result of the author's researches on this subject is the attribution to Aved of the celebrated portrait of Rameau at Dijon. It must be admitted, however, that no other portrait by Aved approaches this in conception.

November.—*Les Mosaïques de Kahrié-djami. (First article)*. *Charles Diehl*. Byzantine mosaics dedicated by the humanist Theodore Metochites in the fourteenth century. The portrait of the donor is remarkable for showing already certain peculiarities which one associates with oriental costume.—*Swebach Desfontaines. (First article)*. *Ed. André*.—*Les Portraits de Madame de Pompadour par Nattier. Pierre de Nolhac*. A portrait was known to exist from engraving; the author has identified it in a picture of the museum of St. Omer.—*Constantin Guys. Gustave Kahn*. Guys is hardly known in England, although he used to draw for the *Illustrated London News*. The author points out his singular qualities (he was a more artistic Gavarni) with considerable eloquence.—*Les Tapisseries de Malte. (Second article)*. *Jules Guiffrey* discusses a series executed at Gobelins. One of the earliest examples of the designs known as the *Tentures des Indes*, designs which remained in use from 1690 to 1830.

December.—*Jean Bourdichon et son atelier. Emile Mâle*.—The author has discovered two more books of miniatures by this charming but feeble artist, one in the collection of Baron Edmond de Rothschild, the other in the Bibliothèque d'Arsenal. We hope before long to publish some unknown miniatures by the same hand in an English collection.—*Le Salon d'Automne. Roger Marx*. With reproductions of pictures by Renoir, Cézanne, Toulouse-Lautrec.—*Armand Charnay. Emile Michel*.—*Swebach Desfontaines. (Second article)*.—*Un roi Peintre. M. A. Dartray*. Water-colour sketches by the king of Portugal.—*Lady Dilke. Pierre de Nolhac*. An eloquent testimony to Lady Dilke's great qualities.

LES ARTS. October.—*Souvenirs sur Fantin Latour. Roger Marx*. With a portrait and reproductions of several lithographs of the celebrated 'Studio of Manet.'—*Les Expositions d'art Siennois. André Péro*. A criticism which repeats a good many errors which these exhibitions ought to have dissipated. We must protest against the repetition of the suggestions originally due to Dr. Bode that the portrait by Benvenuto di Giovanni, lent by Mr. Lockett Agnew, is not genuine; a minute examination of this wonderfully preserved picture will, we

## Bibliography

believe, convince any competent critic of its genuineness.—*La Tour au Musée de St. Quentin. Frédéric Masson.* With many reproductions of his brilliant heads in pastel.

November.—*Un livre de M. Pierre de Nolhac. Frédéric Masson.* Review of a book on Nattier.—*Le Retable du Parlement de Paris. Jules Guiffrey.* That this work was painted in Paris there can be little doubt, but the author seems to underestimate the Flemish qualities of the work in claiming it for a French artist who had sojourned for a short time in Flanders. It seems to be rather a Flemish

work slightly influenced by French surroundings. *La Collection Albert Bossy. Paul Leprieux.* M. Bossy was secretary of the *Société des Amis du Louvre*, and some of the finest specimens of his collection have found their way into the National Museum. Among the pictures is a replica of the Maître de Flémalle now on view at the Burlington Fine Arts Club. The collection of French mediaeval sculpture in wood and stone is remarkable.—*Un Meuble de Salon en ancienne Tapisserie de Beauvais. Tristan d'Estève—Salon d'Automne.* Reproductions of Carrière, Renoir, Lautrec.

## FOREIGN CORRESPONDENCE

### NOTES FROM PARIS<sup>1</sup>

THE Louvre has taken final possession of the triptych called the triptych of the Palais de Justice. The vicissitudes of this remarkable work may be told in a few words. At the Revolution it was removed from the great hall of the Parliament, where it had hung not far from the throne reserved for the king, and taken to the Louvre, where the catalogues of our collections of paintings show it to have been from 1802 to 1808. It was then consigned to the Paris Court of Appeal, and remained there undisturbed till 1904, when the Exhibition of French Primitives took provisional possession of it. Then a great war, that reminds one distantly of Boileau's tragi-comic poem, *Le Lutrin*, broke out between the magistracy and the keepers of the Louvre. The Louvre gained the day, thanks to the support of the ministry, the energy of the keepers, and perhaps, to some extent, to the soundness of their cause and the support of public opinion. The attribution of the picture is still a subject of discussion.

In THE BURLINGTON MAGAZINE for December last I pointed out the increasing importance of the Museum of Decorative Arts. To that I have something to add. In the first place, I must mention briefly the Fitz-Henry collection, which has been generously presented by Mr. Fitz-Henry to this museum. It is already known that this collection was originally formed by M. Ed. Hébert. We will confine ourselves at present to the mustard-pots, though Mr. Fitz-Henry had already given some fifteen most interesting pieces to the Museum in 1903. This collection of mustard-pots comprises no less than 120 in porcelain and faience; among them six old St. Cloud, three old Vincennes, eleven old Sèvres, nine old Chantilly, ten old Mennesy, two old Bourg-la-Reine, three old Poissette, two old Tournay, and one Alcora. The German porcelains are equally well represented with four old Berlin, three Hockst, four Frankenthal, one Ludwigsburg, twenty-one old Saxony, and two old Vienna. There are also some specimens of Worcester porcelain, of the

India Company's, and of old Chinese. All the great faience factories are represented—old Rouen, Moustier, Burgundy, Sainceny, Nevers, Delft, Bergerac, Lunéville, Sceaux, Strasburg, Marseilles, etc. I need not add that the collection is as remarkable for quality as for number and variety.

A few months ago an almost unknown collector, M. Emile Peyre, left his collections, and the whole of his fortune as well, to the Union of Decorative Arts. I will reserve a detailed description of his bequest, which consists of an excellent collection of sculpture and tapestry, and content myself at present with pointing out its interest. M. Emile Peyre's collection is especially rich in sculpture in wood. I may pick out a really admirable French thirteenth-century carving in oak, a large fifteenth-century wooden lectern decorated with statuettes, several very deeply-carved sixteenth-century chests, etc. But most interesting of all is a profusion of carved fragments, which constitute a rich fund of subject-matter for all who care to study the history of wood-carving from the middle ages to the eighteenth century inclusive. We must look to the keepers of the Pavillon de Marsan for the rigorously scientific classification of these treasures, which cannot fail to attract to the museum connoisseurs, collectors, and the public of amateurs of taste. The tapestries date, we believe, from the beginning of the fifteenth century, and are no less remarkable. So, too, with the sculpture in stone. It is to be hoped that M. Emile Peyre's sumptuous bequest will be placed on exhibition with as little delay as possible; and this we believe to be the intention of the museum.

The department of *objets d'art* in the Louvre has quite recently received a number of Japanese objects, of exquisite workmanship, from an amateur, M. Jean Garié. Some of them are Inros from the studio of Koyetsu; other objects are by Korin. There are also some very old netsukes in a particularly perfect state; and two pipe-cases bearing the signature of Ikko, an artist of the beginning of the nineteenth century.

The Museum of Versailles continues to rearrange its collections. The first room in the

<sup>1</sup> Translated by Harold Child.



## Foreign Correspondence

### NOTES FROM BELGIUM<sup>1</sup>

Dauphin's apartments has become the Regency Room. The Castle of Maisons has lately been bought by the State for 200,000 francs, and congratulations are due to the directors of the Fine Arts on saving the home of Mansart from the vandalism that threatened it. On January 2nd the President of the Republic signed the nomination of the temporary members of the Council of the National Museums for a term of three years. The names include those of MM. Aynard, Berger, Léon Bourgeois, deputies; Franck-Chauveau and Poincaré, senators; Barrias, sculptor; Henner and Bonnat, painters; and E. Michel, Gonse and Collignon, critics and historians of art. The State has lately granted to the Petit Palais the series of Sèvres porcelains which was shown at the St. Louis Exhibition, and the Municipal Council has sent M. Lhermitte's picture, *L'arrivage aux Halles*, to the same gallery.

A very interesting project is now on foot. The American National Institute has asked the City of Paris for the concession of a piece of communal land for the erection of a palace, to be occupied, under the protection of the United States, by a school of the fine arts analogous to the French Academy in Rome. The Municipal Council is in favour of the scheme, on two conditions: that the plans of the future palace shall be submitted to the approval of the Paris Commission of Architecture, and that the United States Government shall grant the American National Institute the subvention of 250,000 dollars on which it is reckoning to complete its funds.

Artistic exhibitions last month were rare. Special notice must be accorded to the exhibition of the works of M. Albert Bartholomé, who endows his figures in marble and stone with a grace that is all but mournful in its very sober simplicity. Sobriety is not precisely the chief quality of the work of M. Paul Signac, exhibited at the Druet gallery. It betrays the influence of a piercing mysticism, which does not, however, deprive it of vigorous and very interesting colour. At the Petit-Palais, or the Palace of the Fine Arts of the city of Paris, the room devoted to the work of the late Jean Carriès is now open. M. Georges Hoentschel has presented the city of Paris with nearly 300 pieces by this great artist. There are works in *cire vierge*, bronzes à *cire perdue*, pottery of enamelled stoneware laid with gold and silver, busts in patined plaster, stoneware, etc.; in fact Carriès's work is represented in all its diversity. Among the sculpture should be noted the artist's portrait of himself, the bust of a bishop, the Velasquez, the Martyrdom of St. Fidelis, and several other busts—Gambetta, Baudin, Jules Breton, Vacquerie, etc.

With the month of January we enter on the period of preparation for the great artistic manifestations of the year.

TH. BEAUCHESNE.

THE Museum of Armour has lately acquired a weapon discovered at the bottom of an excavation made in the Rue des Juifs at Louvain. It is of a rare kind, and its purpose had hitherto remained doubtful, though M. de Prelle de la Nieppe, the keeper of the museum, was of opinion that it formed the head of a mace. He has now been able completely to identify it by comparing it with an antique figure that appears in a large piece of tapestry forming part of a suite representing the history of Julius Cæsar, of Flemish origin, and dating from the second half of the fifteenth century. The particular tapestry on which the weapon appears represents the victory of Cæsar over Ariovistus, king of the Suevi. It shows a foot soldier using a mace with a head formed of six radiating wings, offering a series of sharp points. The weapon at Brussels has eight wings, and they are longer and sharper. It would have been useless against the armour of rigid and solid plates which was worn from the fourteenth century onwards; but the length of the spikes, though it made them fragile, was an advantage up to the fourteenth century, inasmuch as it enabled the weapon to reach the flesh through the quilted wadding which soldiers wore under their cuirasses. According to the tapestry the head of the mace was let into an iron socket much longer than itself, which was riveted to the handle and prolonged to form a point. This mode of mounting was commonly in use for various weapons with handles. That at Brussels may be considered therefore as the head of a mace, of archaic form, in use in the thirteenth century, and constituting, from its rarity, a valuable document on the Belgian collections.

#### VELAINE-SUR-SAMBRE

At Velaine-sur-Sambre there is one of the few specimens of upright stones that are to be found in Belgium, which cannot show more than four menhirs still standing. Excavations have recently been carried out in the neighbourhood of the Velaine stone in search of possible traces of the populations that succeeded each other on this spot; and the result has been the upturning of antiquities of various ages. The earliest objects discovered were cut flints of the neolithic age, nucleuses, and worked blades and splinters, as well as implements for cutting, and waste. Then came part of a sandstone mill and a hatchet of worked and polished flint; then a number of fragments of coarse hand-made vessels, and finally some Roman pottery and fragments of *tegulae*.

Here, then, we have a repetition of the well-known fact of the persistence of very early customs through very different ages and populations. Long after the erection of the menhir, the Belgians and Belgo-Romans continued to come and place

<sup>1</sup> Translated by Harold Child.

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their offerings there; and in the name of the 'turning-stone' the peasants preserve the remembrance of the ancient legends that endowed it with a life of its own.

### BRUSSELS

A committee has been formed at Brussels, under the patronage of the Minister of Industry and Labour, for the purpose of laying the foundation of a museum for the exhibition of all the improvements in the art of the production of books. The aim is to make the museum a permanent exhibition of all that concerns typography, lithography, engraving, and binding; and at a time when these crafts are taking on new life the scheme should result in a centre of information of the greatest interest to all connected with the art of the production of books.

Another most valuable scheme is that just formed, on the proposition of Professor Pirenne, by the Historical and Archaeological Congress of Belgium. Everyone realizes the importance of a thorough investigation of ancient archives. The history of the Flemish primitives may expect the most illuminating contributions from it. But these archives are scattered far and wide, and very often most summarily catalogued. The congress has decided to undertake the work of drawing up an inventory of all the smaller archives in the kingdom. Not only municipal archives will be studied for this purpose, but those of the charitable establishments, churches, religious houses, and, finally, of families. Each society will undertake to carry on the work through the district to which it belongs. The lists will all be published in the same form, with the same typographical arrangement, and will constitute a special part of the annals of each society. They will be collected in cases and published in succession. Later an index of the whole will be made.

R. PETRUCCI.

### NOTES FROM GERMANY

LEIPZIG's greatest living artist is Max Klinger, who enjoys the rare privilege of being duly esteemed by his townsmen. The museum there already possesses a fine collection of his works, notably four marbles—one of them, the polychrome and polyolith monument to Beethoven, is shown in a room by itself—and a magnificent set of original drawings. Lately one of the most interesting, though not one of the best, of the master's oil paintings was added to the stock. It is a canvas called *L'Heure Bleue*, painted in 1890, and represents nude women out upon an islet in the sea, bathed in the mystic blue light of an early dawn. It attracted much attention when it was first exhibited at the Berlin fine arts show in 1893 and soon found a purchaser, who secured it for £150. It is said to have now cost the museum £3,000, which would be a remarkable increase of value within eleven years.

The medals of a young sculptor at Karlsruhe,

Benno Elkan, have attracted much attention of late, small collections of them having been purchased by the new Kaiser-Friedrich Museum at Berlin and the Albertinum at Dresden. They are not struck, but cast, and like Alphonse Legros, Elkan looks back to Pisano as his model.

The museum (Städel'sches Institut) at Frankfurt-on-the-Main has come into possession of a valuable painting by Pieter Aertsen, dated 1559; that at Bremen (Kunsthalle) of a reduced cast of Tuailon's reputed Amazon, the statue which gave this sculptor a reputation at a single stroke, and which is now placed in the open, between the National and the 'Old' Museum at Berlin.

Mr. James Simon, who gave his splendid collection of Renaissance medals to the Kaiser-Friedrich Museum at Berlin, has given a second, rather less important, to the new institution of the same name at Posen. Among other new acquisitions of this museum two paintings by Martin Brandenburg (gifts of the artist) and one by J. B. Jongkind are worthy of being noted.

The Academy schools at Vienna have been closed by an order of the director and faculty in the middle of the term. This extraordinary action has an interesting and peculiar history. Readers of the *MAGAZINE* who have paid attention to continental art movements will remember that of all centres Vienna remained stagnant the longest, with the usual result that, when the ban was at last broken, a school of ultra-modernity arose. It brought new life into art matters in Vienna, and boasted of many an uncommon talent among its ranks; yet it cannot be denied that it also gave way to an extravagance of taste compared with which some of the wildest fancies of the sensational Parisian artists are mere child's play.

The Austrian Government, like most official bodies under similar circumstances, did not look with a favourable eye upon this 'Sezession,' and withheld all support which the 'Sezession' claimed as well as other societies of artists. Owing to the position of the Government with regard to the Austrian section at St. Louis last year, matters came to a head, and the authorities seem on the point of retracting. But they have been singularly unfortunate. With the intention of showing that the Government purposes to further the new set as well as the old, they have begun by attempting to rejuvenate the faculty at the Imperial Academy: Professor Tautenhayn, the sculptor, has been forced to resign, and another, in no wise a better man, put in his place. This is encroaching upon the rights of the faculty, as it has exclusively the privilege of selecting new members and advising their appointment. The affair has stirred up a good deal of excitement, and an explanation has even been demanded of the Government in the Diet. The Academy is still closed, but according to the latest account the party responsible for Tautenhayn's dismissal has been removed from office.

It is to be hoped that the really important matter, viz., that the Government at Vienna should begin to further modern art movements, may not suffer by all these complications. H. W. S.

#### NOTES FROM HOLLAND<sup>1</sup>

*The Rijksmuseum at Amsterdam*.—Although there is very little to report this month concerning the museum or the art world in general in Holland, I must not omit to make a brief mention of the bequest which our leading museum has recently received from the late Jonkvrouwe van Brakell tot den Brakell. The bequest is not on public view at present, as the number of the objects contained makes a hurried exhibition impossible. The most important acquisition is that of a large quantity of Chinese and Japanese porcelains of many different sorts and marks.

It is really remarkable that those seafaring Dutchmen who were the first to reach China and Japan, at a time when everything there was still to be bought so cheaply, succeeded in bringing home no more than mountains of blue plates, steeples of heaped-up tea-cups and, lastly, to crown their work, compelled the eastern artificers to manufacture huge and monstrous pot-bellied jars, which really, nowadays, serve only to delight the uncultured American collector, while nobody genuinely admires them. However, the fact remains! What we possessed was eighteenth-century or very late seventeenth-century enamelled porcelain and a few pieces of good royal blue. We never went beyond this. Nor does the new bequest contain much besides, but it comprises at least some particularly fine sorts and specimens, for which we have every reason to feel grateful.

Perhaps, one day, the museum will be enriched,

## RECENT ART PUBLICATIONS<sup>2</sup>

### ART HISTORY

- LÜBKE (W.). *Outlines of the History of Art*. Edited, minutely revised, and largely rewritten by R. Sturgis. 2 vols. (10 × 7) London (Smith, Elder), 36s. net.
- REINACH (S.). *The Story of Art throughout the Ages. An illustrated record*. From the French by Florence Simmonds. (8 × 5) London (Heinemann), 10s. net.
- LETHBRIDGE (W. R.). *Mediaeval Art from the Peace of the Church to the Eve of the Renaissance, 312-1350*. (8 × 5) London (Duckworth), 8s. 6d. net.
- Deals chiefly with architecture and sculpture; 300 pp. copiously illustrated.
- BUSHELL (S. W.). *Chinese Art, Vol. I*. (9 × 6) London (Victoria and Albert Museum), 1s. 6d., cloth 2s. 6d.
- MÜNSTERBERG (O.). *Japanische Kunstgeschichte, I*. (11 × 9) Berlin (Westermann), 130 pp., treating of sculpture, painting, and ornament. 122 illustrations.
- MAURICE (A. B.) and COOPER (F. T.). *The History of the Nineteenth Century in Caricature*. (10 × 7) London (Grant, Richards), 14s. net. Illustrated.
- HOBBS (John Oliver). *The Artist's Life*. (8 × 5) London (Laurie), 2s. 6d. net. Addresses and lectures: Balzac, Turner, and Brahms; Dante and Goya; Dante and Botticelli.
- NEWLANDSMITH (E.). *The Temple of Art: a plea for the higher realization of the artistic vocation*. (8 × 5) London (Longmans), 3s. 6d. net.

<sup>1</sup> Translated by A. Teixeira de Mattos.

## Foreign Correspondence

through a legacy from some as yet unknown Mæcenas, with a small collection of early Korean and Japanese ware. At present it is not in a position to teach the student how exceedingly beautiful these earlier products were. W. V.

### BOOKS RECEIVED

- THE BRIDGEWATER GALLERY: 120 of the most noted paintings at Bridgewater House reproduced in photogravure from photographs by W. L. Bourke, M.Inst.C.E. With descriptive and historical text by Lionel Cust, M.V.O. Archibald Constable & Co. £52 10s. net.
- NIEDERLANDISCHES KÜNSTLER-LEXIKON. By Dr. Alfred von Wurzbach. Robt. Hoffmann, Leipzig. Halm and Goldmann, Vienna. (3 parts) 4 marks each.
- SCOTTISH PEWTER-WARE AND PEWTERERS. By L. Ingleby Wood. George A. Morton. 15s. net.
- BOROUGH SEALS OF THE GOTHIC PERIOD. By Gale Pedrick. J. M. Dent & Co. £1 5s. net.
- CHINESE ART. Vol. I. By S. W. Bushell, C.M.G., B.Sc., M.D. Victoria and Albert Museum. 2s. 3d.
- PICTURES IN THE TATE GALLERY. By C. Gasquoine Hartley. Seeley & Co. 12s. 6d. net.
- THE ART OF THE LOUVRE. By Mary Knight Potter. George Bell & Sons. 6s. net.
- ORIGINAL DRAWINGS, DUTCH AND FLEMISH SCHOOLS, PRINT ROOM, AMSTERDAM (in ten parts). Part I. Selected by the Director, E. W. Moes. Martinus Nijhoff, The Hague; Williams & Norgate, London. £1 14s. net per part.
- HANDZEICHUNGEN SCHWEIZERISCHER MEISTER DES XV-XVIII JAHRHUNDERTS. By D. Paul Ganz. Von Helbing & Lichtenhahn, Basel; Williams and Norgate, London. 10s. net.
- ROYAL AND HISTORIC GLOVES AND SHOES. By W. B. Redfern. Methuen & Co. £2 2s. net.
- NORMAN TYMPANA AND LINTELS IN THE CHURCHES OF GREAT BRITAIN. By Charles E. Keyser, M.A., F.S.A. Elliot Stock. £1 1s. net.

### MAGAZINES RECEIVED

- Revue l'Art Chrétien (Lille). L'Argus des Revues (Paris). La Rassegna Nazionale (Florence). Sztuka (Wydawca). The Kokka (Tokyo). Le Correspondant (Paris). Gazette des Beaux-Arts (Paris). Onze Kunst (Amsterdam). La Chronique des Arts et de la Curiosité (Paris). La Revue de l'Art Ancien et Moderne (Paris). The Ancestor (London). The Monthly Review. The Contemporary Review. The National Review. Nineteenth Century and After. The Fortnightly Review. Review of Reviews. The Quarterly Review.

### ANTIQUITIES

- AMÉLINEAU (E.). *Mission Amélineau. Les nouvelles fouilles d'Abydos, 1897-1898*. (11 × 9) Paris (Leroux), 50 fr. illus.
- HAVELL (E. B.). *A Handbook to Agra and the Taj, Sikandra, Fatehpur-Sikri, and the neighbourhood*. (8 × 5) London (Longmans, Green), 18 plates, including 4 plans.
- GOSCHE (A.). *Mailand*. (10 × 7) Leipzig (Seemann's 'Kunststätten'), 4 m. 148 illustrations.
- VOLKMANN (L.). *Padua*. (10 × 7) Leipzig (Seemann's 'Kunststätten'), 3 m. 100 illustrations.
- GERLAND (O.). *Hildesheim und Goslar*. (10 × 7) Leipzig (Seemann's 'Kunststätten'). 80 illustrations.
- Victoria History of the County of Warwick, Vol. I. (12 × 8) Westminster (Constable). Illustrated.
- MURRAY (A. H. H.), NEVINSON (H. W.) and CARMICHAEL (M.). *Sketches on the old road through France to Florence*. (9 × 6) London (Murray), 21s. net. 48 coloured plates and text illustrations.
- BIOGRAPHICAL WORKS AND MONOGRAPHS
- CARTWRIGHT (J., Mrs. Ady). *The Life and Art of Sandro Botticelli*. (12 × 9) London (Duckworth), 21s. net. 42 plates and text illustrations.
- BALDRY (A. L.). *G. H. Boughton, R.A., his life and work*. London (Virtue), 2s. 6d. net. 'Christmas Art Annual.'
- B.-J. (G.). *Memorials of Edward Burne-Jones*. (By Lady Burne-Jones.) 2 vols. (9 × 6) London (Macmillan), 30s. net. 40 photogravures and process illustrations.

<sup>2</sup> Sizes (height × width) in inches.

## Recent Art Publications

- BOUCHOT (H.). P.-L. Debucourt. (11 x 8) Paris (Moreau). 'Les Artistes Célèbres.' 35 illustrations.
- FRANTZ (H.) and UZANNE (O.). Daumier and Gavarni. With critical and biographical notes. Edited by C. Holme. (12 x 8). London ('Studio' Offices), 5s. net. Illustrations, some chromo.
- FLETCHER (A. E.). Thomas Gainsborough, R.A. (7 x 5) London (W. Scott Publishing Co.), 3s. 6d. net. 'Makers of British Art,' 21 plates.
- FERRARI (F.). Nicola Gallucci da Guardiagrele. (10 x 6) Chieti (Jecco), 5 lire. 60 pp.  
A description of the works of this fifteenth-century Italian goldsmith, with 2 plates.
- SIMONSON (G. A.). Francesco Guardi, 1712-1793. (15 x 11) London (Methuen), 2 gns. net. 42 illustrations.
- DAVIES (G. S.). Fraus Hals. (8 x 5) London (Bell's 'Great Masters'), 5s. net. 36 plates.
- NOLHAC (P. de). J.-M. Nattier, peintre de la cour de Louis XV. (13 x 10) Paris (Goupil).
- GOWER (Lord R. S.). George Romney. (13 x 10) London (Duckworth), 3 gns. 90 plates.
- ROOSES (M.). Rubens. Translated by H. Child. 2 vols. (14 x 11) London (Duckworth), 5 gns. net. 350 illustrations.
- CRUTTWELL (M.). Verocchio. (8 x 5) London (Duckworth), 7s. 6d. net. 48 illustrations.
- JOSZ (V.). Antoine Watteau. Avec une introduction de L. Bénédite. (15 x 12) Paris (Piazza), 50 photogravures. 525 copies only.

### ARCHITECTURE.

- HOFFBAUER (F.) and THÉDÉNAT (H.). Rome à travers les âges: le forum romain et la voie sacrée. Aspects successifs restitués d'après les documents authentiques. (15 x 11) Paris (Plon); illustrations.
- JUNG (W.). Die Klosterkirche zu Zinna im Mittelalter. (10 x 6) Strassburg (Heitz), 5 m. 'Beiträge zur deutschen Kunstgeschichte.'  
A contribution to Cistercian architectural history. 15 illustrations.
- GURLITT (C.). Historische Städtebilder: Ulm. (20 x 13) Berlin (Wasmuth). 40 pp., 28 phototype plates and text illustrations.

### PAINTING

- BECKER (F.). Gemäldegalerie Speck von Sternburg in Lützschena. (19 x 15) Leipzig (Twietmeyer).  
40 phototypes. Separate publication of the 'Kunst-historische Gesellschaft für Photographische Publikationen.'
- CLEMEN (P.) and FIRMENICH-RICHARTZ (E.). Meisterwerke westdeutscher Malerei und andere hervorragende Gemälde alter Meister auf der Kunsthistorischen Ausstellung zu Düsseldorf 1904. (16 x 12) München (Bruckmann). 90 phototypes.
- ARMSTRONG (Sir W.). The Peel collection and the Dutch School of painting. (11 x 7) London (Seeley), 12s. 6d. net. 28 plates.
- ARMSTRONG (Sir W.). Sir Joshua Reynolds at Althorp House. Eleven reproductions in colour of some of the finest pictures by Sir J. Reynolds, P.R.A., in the possession of the Earl Spencer. With an introduction. (29 x 22) London (Hanfstaengl).
- LORENZ (L.). Die Mariendarstellungen A. Dürers. (10 x 7) Strassburg (Heitz), 3 m. 50. 'Beiträge zur deutschen Kunstgeschichte.'
- WÖLFFLIN (H.). Über die Echtheit von Dürers Dresdner Altar. (Jahrbuch der preuss. Kunstsammlungen, xxv, iii Heft.). Illustrated, 9 pp.
- GLÜCK (G.). Studien zu einem Gemälde aus der Ghirlandajo-Werkstatt in der Berliner Galerie. (Jahrbuch der kgl. preuss. Kunstsammlungen xxv, iii Heft.) Illustrated, 12 pp.
- FLOERKE (H.). Studien zur niederländischen Kunst- und Kulturgeschichte: Die Formen des Kunsthandels, das Atelier und die Sammler in den Niederlanden vom 15-18 Jahrhundert. (9 x 6) München (Müller). 4 plates.
- GLÜCK (G.). Zu einem Bilde von H. Bosch in der Figorischen Sammlung in Wien. (Jahrbuch der kgl. preuss. Kunstsammlungen, xxv, iii Heft.) Illustrated, 12 pp.
- SARRE (F.). Rembrandt's Zeichnungen nach indisch-islamischen Miniaturen. (Jahrbuch der kgl. preuss. Kunstsammlungen, xxv, iii Heft.) Illustrated, 17 pp.
- HARTLEY (C. G., Mrs. W. Gallichan). A record of Spanish painting. (9 x 7) London (W. Scott Publishing Co.), 10s. 6d. net. 55 plates.

### SCULPTURE

- RIDDER (A. de). Collection De Clercq. Catalogue. Tome iii: les Bronzes. (14 x 11) Paris (Leroux), 15 fr. Fasc. 1, 31 plates, the Aphrodite bronzes.
- DEUTSCHE und niederländische Holzbildwerke im Berliner Privatbesitz. (15 x 12) Leipzig (Hirseemann, for the Berlin Kunstgeschichtliche Gesellschaft), 50 phototypes.
- HÜLSEN (J.). Stein-Masken an Baudenkmälern Alt-Frankfurts. (16 x 12) Frankfurt a. M. (Keller). 30 phototypes.
- FABRICZY (C. von). Italian medals. Translated by Mrs. G. W. Hamilton. (11 x 8) London (Duckworth), 10s. 6d. net. 41 plates.

### METAL WORK

- READ (C. H.). The Royal Gold Cup of the Kings of France and England now preserved in the British Museum. (23 x 16) London (Society of Antiquaries, Burlington House). Part iii, vol. vii of 'Vetusta Monumenta' (forming a separate publication). The illustrations include 3 plates, 1 in colour.
- WOOD (L. I.). Scottish Pewter-ware and Pewterers. (10 x 7) Edinburgh (Morton), 15s. net. 36 phototypes, facsimiles of marks, etc.
- CATALOGUE of the Exhibition of Pewter held in Clifford's Inn Hall, Fleet Street, E.C., 1904. (11 x 7) London (Williams), 222, Gray's Inn Rd. 35s.  
Process illus. and 1 plate of spoon marks.
- LÜER (H.). Geschichte der Metallkunst, I. Kunstgeschichte der unedlen Metalle: Schmiedeeisen, Gusseisen, Bronze, Zinn, Blei und Zink. (10 x 7). Stuttgart (Enke), 28m. 445 illus.

### FURNITURE

- SIMON (C.). English Furniture Designers of the Eighteenth Century. (11 x 8) London (Bullen). 62 illus.
- FENN (F.) and WYLLIE (B.). Old English Furniture. (9 x 5) London (Newnes' Library of the Applied Arts), 7s. 6d. net. 94 plates.
- LUTHMER (F.). Bürgerliche Möbel aus dem ersten Drittel des neunzehnten Jahrhunderts. (13 x 10) Frankfurt a. M. (Keller). Empire style. 56 phototype plates.

### CERAMICS

- DÉCHELETTE (J.). Les Vases céramiques ornés de la Gaule Romaine (Narbonnaise, Aquitaine et Lyonnaise). 2 vols. (13 x 9) Paris (Picard). Illus.
- WALLIS (H.). The Albarello, a study in early Italian Majolica. (9 x 7). London (Quaritch). Illustrated.
- FURNIVAL (W. J.). Leadless Decorative Tiles, Faience, and Mosaic, comprising notes and excerpts on the history, materials, manufacture and use of ornamental flooring tiles, etc. (10 x 7). Stone (Furnival). 800 pp. illustrated.
- ZIMMERMANN (E.). Die Inkunabeln des Meissner Porzellans. (Jahrbuch der kgl. preuss. Kunstsammlungen, xxv, iii Heft.) Illus., 15 pp.
- KNOWLES (W. P.). Dutch Pottery and Porcelain. (9 x 5) London (Newnes' Library of the Applied Arts), 7s. 6d. net. 54 plates, 18 chromos.

### SEALS.

- MACDONALD (W. R.). Scottish Armorial Seals. (9 x 6) Edinburgh (Green). 22 plates.
- PEDRICK (G.). Borough Seals of the Gothic Period. A series of examples illustrating the nature of their design and artistic value. (10 x 8). London (Dent). 50 phototype plates.

### THE BOOK

- GRAY (G. J.). The earlier Cambridge Stationers and Bookbinders, and the first Cambridge printer. (11 x 9) London (Bibliographical Soc.). 29 plates.
- HEITZ (P.). Les Filigranes avec la Crosse de Bâle. (13 x 10) Strassbourg (Heitz), 16 m. 75 plates, facsimiles.

### MISCELLANEOUS.

- MÜLLERHEIM (R.). Die Wochenstube in der Kunst. (12 x 8) Stuttgart (Enke). 138 illus.
- LI Trionfi di Messer Francesco Petrarca poeta laureato. (14 x 7) 100 copies (in phototype) of the codex illuminated by Nestore Leoni, presented to President Loubet by the Italian government. The borders and miniatures are in Italian styles; the blind-tooled binding, by A. Casciani, is after that of the Ginori-Capponi Book of Hours.
- HEIDEN (M.). Handwörterbuch der Textilkunde aller Zeiten und Völker. (10 x 7) Stuttgart (Enke). 660 pp., 372 illustrations.

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*The Piano Picture, by J. M. W. Turner*  
*In the collection of Mr. Edmund Davis.*

## EXHIBITIONS OPEN DURING MARCH

### GREAT BRITAIN:

#### London:—

Royal Academy. Winter Exhibition. Works by G. F. Watts. Drawings by F. Sandys, and model of the Queen Victoria Memorial.

Royal Society of Painter-Etchers and Engravers.

Contains some proofs of rare plates by Sir F. Seymour Haden.

Royal Society of British Artists. Exhibition of the Society of Women Artists. (Closes March 10.) Summer Exhibition (March 27.)

New Gallery. Whistler Memorial Exhibition.

This Exhibition should be of the greatest interest. An article upon it will be found on p. 430.

Whitechapel Art Gallery. Spring Picture Exhibition. (Opens March 22.)

T. Agnew and Sons. Annual Exhibition of water-colour drawings.

J. Baillie's Gallery. Water-colours by J. Paterson. A.R.W.S., and drawings by R. P. Bevan.

Brook Street Art Gallery. Paintings by old masters. Collection of etchings by the late Queen Victoria and Prince Consort.

Bruton Gallery. Black and White drawings by Miss Jessie M. King. (Opens March 8.)

Carfax & Co. Works by Walter Crane. (To March 4.)

This will be followed later in the month by an exhibition of works by J. S. Sargent, R.A., in the firm's New Gallery at 24, Bury Street, St. James's.

Doré Gallery. Pictures by F. A. Verner, Miss Dawkins, Mrs. Murray, Miss F. C. Fairmann, etc.

Dowdeswell Galleries. Water-colours by E. Arthur Rowe.

Dudley Gallery. Exhibition of Dudley Gallery Art Society. (Closes about March 28.)

Duveen Bros. Exhibition of Chinese Porcelain, in aid of the Artists' Benevolent Institution.

Contains some notable specimens of Oriental China.

Fine Art Society. Old Engravings of the Thames. (Till March 18.) Water-colours by Hugh Norris, Lady Victoria Manners, and M. Albert Jaffé's collection of English miniatures. (Till March 4.)

Goupil Gallery. Spring Exhibition of works by British and Foreign artists.

Grafton Galleries. Pictures by Emil Fuchs. (March 3-25.)

Graves's Gallery. Water-colour drawings by Miss Rosa Wallace. (Opens March 11.)

R. Gutekunst. Original etchings by Maxime Lalanne. (Closes March 4.)

Leicester Galleries. Water-colours by Herbert Marshall, R.W.S., and Arthur Rackham, A.R.W.S.

Leighton House. Paintings by Miss Leo de Littrow.

Mortlocks, Ltd. Mr. C. E. Jerningham's collection of old English glass.

An article on this fine collection by Mr. C. H. Wylde appeared in *THE BURLINGTON MAGAZINE* for February 1904.

Obach & Co. Oil-paintings, Drawings, and Lithographs by H. Fantin-Latour.

### GREAT BRITAIN—cont.

#### London—cont.

A notable and representative collection. The specimens of Fantin's powers as a portrait painter are of exceptional interest and excellence.

Rowley's Gallery. Etchings in Colour.

Shepherd Bros. Spring Exhibition of Portraits and Landscapes by old British masters. (Opens March 25.)

Spink and Son. Marine water-colours by Gregory Robinson, and statuary in bronze, marble, ivory and terra-cotta.

#### Bristol:—

Bristol Academy. (Closes July 1.)

Frost and Reed. *Timber Hauling in the New Forest*, by Miss Lucy Kemp-Welch.

#### Derby:—

Corporation Art Gallery. Spring Exhibition.

#### Leeds:—

City Art Gallery. Spring Exhibition. Exhibition of Students' work from Municipal Schools in Geneva (March 6-18.)

#### Liverpool:—

Walker Art Gallery. *Coronation of His Majesty King Edward VII*, by Edwin Abbey, R.A.

#### Glasgow:—

Royal Institute of Fine Arts. Spring Exhibition.

### GERMANY, AUSTRIA, AND SWITZERLAND:

#### Bonn:—

Cohen's Kunst Salon. Japanese Exhibition.

#### Danzig:—

Kunstverein. 37th Exhibition.

#### Hamburg:—

Kunstverein. Modern Belgian and Dutch art. (In the 'Kunsthalle'.)

#### Hanover:—

Kunstverein. 73rd Exhibition. (In the 'Künstlerhaus'.)

#### Königsberg:—

Kunstverein. (Opens March 19.)

#### Munich:—

Secession. Spring Exhibition.

Gal. Heinemann. Works by W. Sluiter (Holland), P. Thiem (Munich), and a selection of old masters, the property of Sedelmeyer, Paris.

#### Oldenburg:—

Kunstverein. (Closes March 15.)

#### Vienna:—

Genossenschaft der bildenden Künstler. 32nd annual show.

Hagenbund. Spring Exhibition. (Includes a collection of 400 modern British etchings, exhibited by E. Arnold, of Dresden.)

NOTE.—The Paris Exhibitions are described in 'Notes from France,' page 504. An admirable illustrated catalogue of the Impressionist Exhibition at the Grafton Gallery has been issued by M. M. Durand-Ruel.

## EDITORIAL ARTICLES

### THE AFFAIRS OF THE NATIONAL GALLERY



ALL artistic discussions in England are for the moment overshadowed by the important questions raised by the vacant directorship of the National Gallery, and by the forthcoming vacancy at the Victoria and Albert Museum. No other appointments bear so directly upon the prosperity of the arts in England, and it is therefore natural that the art-loving pub-

lic look forward to the action of the Government with the keenest anxiety. With the main tendency of *The Times* correspondence on the subject most people would, we imagine, agree, though there may be two opinions as to the wisdom of mentioning names. Two correspondents, however, went so far as to recommend to the Government the entire abolition of the post of Director of the National Gallery.

The opinions of these latter gentlemen



## *The Affairs of the National Gallery*

we need hardly discuss. All who have even a superficial acquaintance with the present condition of affairs in the art world must recognize that there never has been a time in which this country stood more in need of a thoroughly trained and capable public servant as controller of its most famous art institution. To abdicate our position and sit by with folded hands while the well-ordered museums of the continent and the private collectors of America day by day continue to sap our artistic resources would be at once cowardly and calamitous. Hardly a month passes in which we are not reminded that England has inherited treasures which are almost unrivalled in the world. The sumptuous publication dealing with the Bridgewater House Gallery which has just been issued is a case in point. Hardly a week passes in which we do not hear of some important treasure departing from us to adorn the galleries of America or Germany.

No one would be so unreasonable as to expect the Government to stop this process entirely: on financial grounds alone that would be impossible. Yet the nation has a right to hope that the difficulty may be dealt with as bravely and sensibly as the Government has dealt with other difficulties—that of the navy for instance—and that neither carelessness nor personal friendship will be allowed to stand in the way of the appointment of the best possible man as Director of the National Gallery.

The post is one which indeed demands exceptional qualifications. Great experience, both of pictures and of the collections which contain them, is essential. Practice in purchasing pictures or in advising the purchase of pictures is equally essential. Without the first qualification a Director could not be sure that some masterpiece of the first rank might not escape his notice; without the second qualification he might not have the decision to make an effort for it at the critical moment. Great critical

insight and great catholicity of taste he must also of necessity possess.

That he should be an organizer seems less important. The main lines on which the National Gallery is conducted have already been settled, and new acquisitions must be so few in number that the task of organization can never be a heavy strain. Critical knowledge is thus far more essential than administrative capacity.

We recognize how great must be the difficulty of the Government in coming to the best possible conclusion. The position of Director at present is not all that could be desired. The condition of agreement with a body of Trustees, all of whom must have opinions of their own, makes the position difficult even for a man of the greatest experience and independence of character. Unfortunately, independence of character is sometimes a hindrance to successful diplomacy, yet at the same time it is essential for the post. This, we hope, the Government and the Trustees alike will recognise. A Director without independence must invariably lose chance after chance by lack of firmness and of confidence in his own judgement. No pleasantness of manner or diplomatic tact can atone for such a defect.

The terms of the appointment constitute another difficulty. In virtue of a quite recent regulation, the Directorship is tenable for five years only, although the Director may be reappointed for a second term of office. The post also carries no pension. The consequence is that a man already holding a high official position could accept the appointment only at a considerable personal risk. We do not suppose for a moment that any of those who already hold high official positions would allow this risk to stand in the way of their acceptance of the post, but it does seem rather hard that any man should have to sacrifice his pecuniary prospects in order to accept the most important and responsible artistic position which this country can offer him.

## *The Affairs of the National Gallery*

In saying this we do not fail to recognize that the alternative has disadvantages of its own, but they seem to us much smaller than the disadvantages of the present system. A Director appointed for life (subject to the usual age limit) may, of course, be an absolute failure, or may become so in course of time by reason of ill-health. Considering, however, the security which a permanent directorship would confer, the country could surely depend upon having some man of the first rank in connoisseurship always available. The difficulty as to ill-health has not been serious in the past, and might be got over in some other way than by making the appointment a temporary one, even if the condition of the national finances did not admit of the Director of the National Gallery being placed on an equality with other important officials as regards a pension.

Some other important questions are involved in the matter. It is generally felt that the time has come when it would be possible to place the National Gallery of British Art upon an independent footing. The success which of recent years has attended the efforts of the enlightened and independent Director of the Luxembourg indicates how much might be done at the Tate Gallery by a Director who fully understood the movements of art in England. The complexity of those movements is so great that he should not be expected to be in touch with anything else. The Director and Trustees of the National Gallery, on the other hand, should be equally devoted to the study of the old masters. For these reasons the separate administration of each gallery is essential to their complete well-being; and though such changes can only be made when circumstances permit, the present vacancy certainly seems an excuse for the alteration being suggested.

The directorship of the Victoria and Albert Museum is an entirely different matter. Here one who is an administrator

as well as a fine connoisseur is needed, and without any wish to disparage the admirable work done by the present staff of the museum, we cannot help feeling that the appointment of some strong and independent outsider is urgently needed—one who has the character and the power of organization necessary to bring some order into the unfortunate state of affairs which still prevails under the control of the Board of Education. The matter, however, is too complex for us to deal with in the limited space now at our disposal. We can only hope that the Government, in selecting a new Director, will recognize the importance of the post in its relation to the well-being of our national art and the manufactures which depend upon it, and will do their utmost to remedy, as far as possible, a state of affairs which has been little short of a national scandal, by choosing a strong man and putting him in a strong position.

### THE ART STUDENT IN ITALY

THE Foreign Office Report on the Trade of South Italy for the year 1904 calls attention to the new and more stringent regulations for the admission of artists and students gratis to the Italian galleries. Would-be students from England must now present their credentials to the Italian ambassador in London, by whose certificate a pass may be granted. Unless the student so provides himself with a pass in his native country, he must appeal to the ambassador accredited to the Court of Rome, who will decide whether the applicant belongs to a 'recognized academy.' Even if that decision be favourable the application has to make its way through several other hands before a pass is granted. It is perhaps only reasonable that the Italian Government should take steps to prevent the misuse of its generosity, and the transfer of much of the responsibility to the various Italian embassies should place no difficulty in the way of the *bona fide* student.

## THE WHISTLER EXHIBITION

BY BERNHARD SICKERT

**T**HE Whistler Memorial Exhibition contains, I believe, the most complete collection of Whistler's etchings ever brought together in London, not excepting the wonderful show of Messrs. Obach last year, and the directors are especially to be congratulated on the magnificent collection generously lent by the King. In this respect it therefore surpasses in interest that of the Copley Society last year at Boston, which contained 234 out of a possible 400. But as representative of Whistler's art it cannot be considered so complete.

It is true we have in the oils the *Carlyle*, *The Mother*, and *Miss Alexander*, which were not at Boston; but, on the other hand, we miss all Mr. Freer's collection, including *The Great Sea*; *The Thames in Ice*; *La Princesse du pays de porcelaine*; *The Balcony*; *Nocturne, Grey and Silver—Chelsea Embankment*; *Nocturne, Blue and Silver—Bognor*.

Other important examples which are not included are: Mr. Studd's *Little White Girl*, or *Symphony in White, No. 2*, and his *Nocturne in Blue and Silver—Cremorne Lights*; the *Harmony in Green and Rose—The Music Room*, belonging to Colonel Frank Hecker; *Die Lange Leizen* of Mr. Johnson, and several others. The failure to obtain these early works is especially to be regretted since all the world is familiar with the *Carlyle*, *The Mother*, and *Miss Alexander*; whereas *The Balcony*, *The Music Room* and *The Little White Girl*, are much less familiar to the public, and there are others which have never appeared in England since their exhibition at the Royal Academy.

It is, therefore, with the greater pleasure that we welcome the first appearance in England of the famous *White Girl*, or *Sym-*

*phony in White, No. 1*, that was exhibited in the *Salon des Refusés* of 1863, in the excellent company of pictures by Bracquemond, Cals, Cazin, Chintreuil, Fantin-Latour, Harpignies, Jongkind, Jean-Paul Laurens, Legros, Manet, Pissarro and Vollon.

It is always difficult for one generation to realize in an acknowledged masterpiece those characteristics which were denounced as subversive and incomprehensible by its predecessors. We are puzzled that Millais' *Carpenter's Shop*, so reverent and touching in sentiment, should have shocked and disgusted contemporaries to such an extent that even Dickens, who made no pretensions to art criticism, should have rushed into the fray.

What is there in *The White Girl* that could justify this description by Zola in '*L'Œuvre*' of the behaviour of the Parisian public? '*La Dame en blanc, elle aussi, récréait le monde : on se poussait du coude, on se tordait, il se formait toujours là un groupe, la bouche fendue.*'

We flatter ourselves perhaps, that we are not blind to defects, but they are not those which caused hilarity or indignation forty years ago.

The girl, his model '*Jo*,' who also stood for *The Little White Girl*, and for an etching, of a strange and pathetic type, stands in absolute simplicity, both arms dropped to her side, holding loosely in her left hand a jasmine blossom, whitest of all the whites in all the picture. On the floor is stretched a carpet, blue and white, and over that a wolf's hide, with head erect, as is the fashion with the skins of beasts when arranged as rugs.

She is dressed in white, and the background is of white damask, and the white of damask, linen, muslin, carpet, and blossoms are all quite white, yet different. What is there in all this to cause bewilderment or anger?



PORTRAIT OF MISS ALEXANDER, BY J.  
M'NEILL WHISTLER, IN THE POSSESSION  
OF MR. WILLIAM CLEVERLEY ALEXANDER.



## *The Whistler Exhibition*

We may perhaps prefer the other two symphonies in white, which are much more expressive and have greater flow and ease ; but we suspect that it was not this lack of expression which was the chief offence, but rather the mere attempt to tackle such a problem as a harmony in white, and its triumphant solution did not appear any justification. However, as with all the early Whistlers, it did not lack admirers ; and critics of standing, Burger Thoré, Ernest Chesneau, and Beaudelaire, did not stint their praise. It is as well to recall whilst we are on this subject of appreciation, that the Salon of 1859 refused *At the Piano*, that it was first exhibited in the Royal Academy of 1860, and was not received at the Salon till 1867. It is therefore difficult to see any greater grounds for complacency on the part of French critics and public in their treatment of Whistler than there is for our own. The Royal Academy treated him with generosity up to the time of the *Whistler v. Ruskin* libel suit, and the Salon after that date, but neither body is blameless.

Whistler's limitations were greater than those of any other great painter, but his taste and skill, we may almost say his cunning, were such that, if we consider the works alone, without glancing aside at a world which did not interest him, we should not suspect it.

After all, a painter is to be judged in the particular field he has selected, and if he is successful in that, it is absurd to demand querulously why he never attempted this or that effect, which his precursors and contemporaries had successfully represented. He was wonderfully happy in this, that his limited technique corresponded absolutely to his limited ambition. I cannot gather that he ever wished to represent the intense brilliant blue of a summer sky, the warm green of young foliage or grass, the warm glow and morbidezza of flesh, the contrasting colours of direct sunlight.

At a time when his greatest contemporaries were amidst outcries and violent partisan warfare breaking fresh ground on all sides ; when Monet was attempting the hitherto untouched ; when Holman Hunt, in *The Hireling Shepherd*, first showed the true aspect of sunlight ; when Millais first dared the green and rose of an orchard in full bloom ; when Degas first analysed the colour effects of conflicting lights ; when Watts was ransacking the art of all the ages for fit expression for the thoughts that arose in his tormented mind ; Whistler, serene, self-satisfied, self-conscious, restricted his field and his means of expression—with one exception, the nocturnes—to limits far below even those that had been attained centuries previously.

Not to speak of his contemporaries, not to speak of Turner and Constable, the pioneers of modern painting, such pictures as Vermeer's *View of Delft* at the Hague or Pieter de Hoogh's sunlight effect at the Rijksmuseum are more modern in the sense of breaking fresh ground than any work of Whistler.

Whilst we cannot, in view of the magnificent results, regret this limitation in his particular case, we may yield to his opponents so far as to admit that his technique is not one to be of much service to a young student, to whom the world as it lives and breathes and moves is an inspiration. A student equipped with the armoury of Titian or Turner would be ready for any encounter—heaven and earth, sea and sky, women and clouds, fruit and flowers, sunlight and moonlight, and every other light, would be phenomena within his technical range. But the followers of Whistler must paint nothing but Whistlers—dark rooms with dark figures dimly emerging, the sad or angry sea, the mournful twilight ; or, in a gayer mood, the little sweetstuff shops, the plays crowded with dainty little figures, the teeming market place.

In a word, the technique of Turner would

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be adequate for the painting of the *Nocturne in Black and Gold—The Falling Rocket*; the technique of Whistler could not approach the 'Bay of Baiae.'

Must we therefore say that Whistler was the smaller man? He was the example of the artist who never made a mistake, whilst Turner made innumerable howlers. Turner's bad work is atrocious, Whistler's only less good than his best.

Whistler hoarded his smaller talent with scrupulous care and cunning; Turner was a prodigal, and poured out everything in an overwhelming flood—good, bad and indifferent. It must be admitted that, eliminating all but Turner's best work, the residue is more complete, and shows a greater range than Whistler's all.

If we inquire in what respect Whistler's technique was, if not inadequate for his purposes, at least less rich than that of the great masters, the answer is simple enough. Having broadly planned his colour scheme, he proceeded entirely with positive mixtures transferred immediately from palette to canvas, and this procedure was the same whether the painting was *au premier coup* or required fifty sittings.

Now it is a truism that the same colour mixture repeated several times leads to a flat, leaden quality, and we are only so little conscious of this defect in Whistler's work because of his miraculous sense of tone-colour. If you were to cut a square inch out of a Titian, a Turner, a Reynolds or even a Monticelli you would find a piece of stuff beautiful in itself like a piece of old embroidery or a cloisonné jar. If you were to cut a square inch out of a Whistler you would find something not ugly, it is true, like a piece of Monet or Pissarro, but dead and negative like a painted wall. There is no inner fire in the stuff, no mystery in the pigment. Mystery there was, of course, but not of the sort that makes a painter rub his nose on the canvas in a vain attempt to discover how

the dickens the thing was done. Everyone can see how it was done in his case; the mystery is of that higher order which makes one wonder how he came to think of it.

There is another defect in Whistler's work, and a more serious one, since it affects a whole branch of his art, and that is the lack of expression, of movement and vitality in his figures. This is partly to be accounted for by the restrictions of technique, which caused a certain flatness and immobility, sometimes amounting to woodenness, in the features; but a more vital defect is the chief cause, a certain aloofness and lack of sympathy, a self-absorption in the man himself. One feels that he was not interested in the personalities of his sitters, who were to him mere patterns made to fit into his scheme like the dresses or the backgrounds or the sprays of foliage. This immobility or rigidity is not so out of place in old people like Carlyle or his mother, where it might pass for dignity, but when we find it in all the portraits—in Lady Meux, *The Symphony in White No. 1*, Miss Alexander, Rosa Corder, Connie Gilchrist—and compare it with the amazing vivacity and expression of all Gainsborough, Franz Hals, and Rembrandt we are conscious of a very different attitude of mind. Even Millais in his best work shows a grasp of and interest in character that was entirely lacking in Whistler; and the Misses Armstrong of the former, though as a picture it is overloaded with tasteless accessories, yet as a portrait-group of three charming girls, each with a character and soul of her own, it is a masterpiece. Note also that the disconcerting impression of lifelessness is not necessarily associated with absolute repose. Lady Archibald Campbell is turning away buttoning her glove in a movement quite spontaneous and natural, yet, somehow, life is lacking. Nothing could be quieter than the Ralph Schomberg of Gainsborough in the National Gallery,





CONNIE GILCHRIST SKIPPING,  
BY J. M'NEILL WHISTLER



## *The Whistler Exhibition*

leaning on his stick, and yet here is life. Inexplicable mystery!

The question ever before us in discussing an artist's work, whether it will stand the test of time, becomes more urgent and interesting at his death.

I am, of course, a lover of Whistler, but I have reluctantly arrived at the opinion that, as with many great artists of our time, Millais, Holman Hunt, Rossetti, Corot, Monet, Watts, the later work has not quite the distinction and mastery of the earlier.

There was a singular renaissance of good painting of all schools and nationalities about forty years ago, which unfortunately had little permanence, even among those artists who first shared in it. One acute critic has actually fixed the year in which, as he whimsically says, everybody was a great painter—1863.

When we compare the later productions, not only of the great painters I have mentioned, but even of such as cannot claim that title, Eyre Crowe, Sidney Cooper, Tom Graham, W. Windus, Noel Paton, Frith, with their work of this period, we are struck with the singular fatality of modern painting which cannot maintain a standard for forty years. Whistler did not escape, although his unfailing taste and tact never allowed him to make a mistake. Sometimes we almost wish he would. There is a facility in his later London etchings, in his lithographs, his pastels and slighter oil paintings, which is perilously near prettiness. The economy of means is quite amazing, but the lines, especially in the lithographs, are apt to be mere flourishes, and the shading and indications of various textures and surfaces also are too symbolical and in completion of a formula. The formula is very engaging, but it is less satisfying than the strenuous nervous intensity of his earlier work. After passing in review these later productions, the attention is apt to flag, as it does from all work that is too easily done. There is a growing feeling of

*ennui*, and a general impression that the work is not to be taken very seriously.

Contemporary critics expressed this feeling incorrectly when they complained that Whistler's work was of the nature of sketches, or was unfinished. I think I could convince them of the inadequacy of that explanation by taking them into the basement of the National Gallery. Many of the water-colours of Turner there exhibited are more sketchy than anything that Whistler ever showed, and the comparison is a fair one, since we are here constantly reminded of his work. But in all the Turners there is an entire lack of self-consciousness, there is the ecstasy and agony of inspiration, far removed from the wit, cunning and complacency of Whistler's slighter works.

Nevertheless, such was his unfailing tact that he was nearly always successful. As vigour and intensity declined, his output declined commensurably in size, number and significance; but eye, hand and brain were always under control; his sense of colour and line never deserted him. He was not afflicted, like so many of his contemporaries, with a precocious senility, and when at last old age came and death was approaching, we may be sure that the last stroke of that marvellous needle before it fell from his nerveless hand was as witty and beautiful as in the *Little Venice* or *The Embroidered Curtain*.

Turner was a forerunner of Whistler even in that branch of his art where the latter was mostly distinctly an innovator, namely, in his nocturnes. He was the first to introduce blue, not merely positively but as the complementary colour to yellow.

The shadows in his evening scenes in the Venetian views and other late work are quite Whistlerian in tone. But the mass of his picture was always warm, and explained by its mere weight the blues which were sparingly introduced. Whistler, who was never explanatory, on the other hand

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was very sparing with the orange and warm colours, but used them with wonderful effect in the lighted lamps.

Some of these nocturnes represent actually moonlit effects, but to the majority of beholders this was unrecognizable since the moon herself, possibly Endymion hunting, was never in the picture.

When we realize, as Mr. MacColl has pointed out, that Turner would sometimes obligingly fetch his moon out of her quarter of the heavens and place her in a little nest of moon sky in order to explain his moonlight, it is no longer so astonishing that Ruskin, and with him all Turner lovers, should have found Whistler's reticence insolent.

You can get the nearest approximation to a Whistler nocturne that Nature can give by going to the river side about half an hour after sunset, to which you must turn your back. At first everything appears merely grey, but immediately the lamps are lit blue springs up as the complementary colour. The same effect can be produced by staring at the sunset sky for a few moments and then turning rapidly round to face the river.

But there is another point which makes a difficulty of realization, but which, when realized, shows Whistler's power of invention.

The complementary colour to orange is a purple, but as this would make a mass of cold colour, Whistler deliberately changes it to a warm blue, something approaching to green. A great artist has the faculty of convincing his fellows even when he is not telling the truth, and just as it took me years to discover that Corot's trees and James Maris' towns and Turner's Italian atmosphere did not exist, so I would have gone to the stake in defence of the literal truth of Whistler's nocturnes. But, indeed, they are better than literal; they are logical.

The influences which directed the development of Whistler's art are obviously

and notoriously, in painting, Velasquez and the Japanese masters. As regards the latter he was one of the first collectors of Japanese prints and pottery, and in his earlier works he plainly asserted his predilection by pictures representing ladies in Chinese or Japanese costume, such as *Die Lange Leizen*, 1864; *The Golden Screen*, 1865; *The Balcony*, 1870; *La Princesse du pays de porcelaine*, 1864; but it was not so much in these Japanese subjects that the influence is so visible as in other pictures, *The Little White Girl*, 1865; *Symphony in White*, No. 3, 1867; *Miss Alexander*, 1881; *Old Battersea Bridge*, 1865; *Portrait of His Mother*, 1871; *Portrait of Thomas Carlyle*, 1877; *Nocturne in Blue and Gold—Old Battersea Bridge*, 1887; *Symphony in Grey and Green—The Ocean*; *Nocturne in Blue and Gold—Valparaiso Bay*.

The Japanese or Chinese subjects are not peculiarly typical of eastern style, whilst in these other pictures there are characteristics never before introduced into western art, especially the intrusion of a spray of flowers or a branch from the edge of the canvas, in Japanese style, as in *The Little White Girl*; the *Symphony in White*, No. 3; *Miss Alexander*, *Symphony in Grey and Green*. The other peculiarities are the general placing and composition involving the very bold device of a high horizon and the cutting off of figures, as in *Old Battersea Bridge*; the arrangement of the background in lines rigidly horizontal and perpendicular, as in *Carlyle*; *Miss Alexander*; *Portrait of His Mother*; *At the Piano*; the daringly low horizon and the cutting of the bridge at both ends as in the *Nocturne in Blue and Gold—Old Battersea Bridge*. Moreover the extreme length of most of his portraits is distinctly reminiscent of a Japanese kakemono.

There is a certain naïveté which has great charm in his earlier works, *The Little White Girl*; *Die Lange Leizen*; *The Last of Old Westminster*; but in such a

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masterpiece as Miss Alexander we cannot regret the loss of this, since it led him to combine with extraordinary felicity artists so antipodal as Velasquez and Utamaro.

Moreover, whilst he was precluded by his method of painting from variety of quality in pigment, a lack which became more and more obvious in his later portraits, he supplied in this canvas a variety of surface which is the culmination of great artifice. The hair is entirely *fuyant*, no touch of the brush is here visible, but in contrast the outline of the dress is relieved with the sharpness of paper against the background. The hat, again, is painted with a full-flowing brush, whilst the drapery on the chair has a ropy texture affected by Molenaer, but also extremely typical of Whistler himself.

Whistler's unerring taste, a word which seems cold and ineffective applied to something so spontaneous and instinctive, is most conspicuous in his treatment of the many mediums in which he wrought.

His water-colours are exquisitely calculated to exhibit the qualities of that medium, which lie in the perfect graduation of a few selected tones on a piece of white paper from a brush dipped in water. His pastels are pre-eminently drawings in blunt coloured chalks on sheets of brown paper, characterized by an enclosing line in a monochrome, usually black. His etchings are obviously impressions from a copper plate, covered with varnish which has been lightly raised by a needle. His dry points exhibit with equal style the special charm of the burr raised by a sharp point on a bare copper plate.

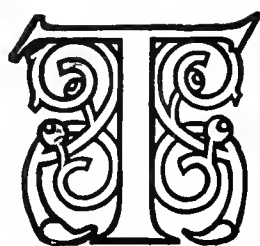
Even his oils, of which I have pointed out the defects, show with classical perfection that canvas is the ground, a hog-hair brush the tool, and oil the medium. If this praise seem trite, I should like to know to how many artists it could be given, especially here in England.

Turner's name once more recurs in this connexion, but there are many critics who would make such a claim only on behalf of his water-colours, and who would assert that in oils his style was not able to keep pace with the eager discovery of ever fresh phenomena.

And when we come to the present day we find Whistler's perfection of style quite unique. Neither in England nor on the continent is there to be found an artist so invariably happy with every means of expression; and if an educational body like South Kensington could by some means acquire a good example in each medium, it would be doing art students a greater service than many courses of lectures could yield.

NOTE.—A special interest attaches to the Exhibition owing to the presence of several pictures which have not been seen for many years in England. These are the *Blue Wave*, *Biarritz*, and *The Last of Old Westminster*, both magnificent early works, the latter not having appeared in England since the Royal Academy of 1863. *La Mère Gérard* has also a special interest, although the catalogue is incorrect in stating that this was the first picture Whistler exhibited. It appeared at the Royal Academy in 1861, but was preceded in 1860 by the *Piano Picture*.

II—THE ASCOLI COPE



THE Ascoli Cope, which is here illustrated, has won for itself a sensational notoriety since its exhibition at the Victoria and Albert Museum. This is not the place to speak of its recent adventurous history ; very soon, like a fabulous stuff in the Thousand and One Nights, it will, by a word of its late owner, be spirited back to its native country, and we shall have the memory of a gleaming fabric of *outré-mer*, and with difficulty realize that it possibly (though not certainly) came from a London workshop or monastic school it may be at or about Canterbury.

As in the Syon cope, the design-scheme is of the ancient circle-type of pattern, only more simple, there being no interlacement. It consists of three series of eight-lobed circles of different colours, enclosing a fine gold ground in a chevron pattern ; the ground in the interspaces is also of fine gold with a richly-varied gold pattern of mid-thirteenth century character. The broad orphrey is entirely gold, formed of closely-entwined circles and squares, once outlined with seed-pearls and here and there emphasized with a dark bead. The simple, flowing, narrow border that bounds it gives great value to the rich formality of the broader pattern. The vestment is plainly finished with a beautiful little galon, woven in silk and gold with touches of embroidery. The gold tracery in the interspaces of the circles and the nimbus of our Lord have also been outlined with seed-pearls ; only a few remain over the whole piece, to be found after close searching. The fact that the work is uncut, exactly as it came out of the frame, gives it a special value ; save for the pearls, it is untouched. On this mass of greyish-gold the subjects in the circles, largely and simply designed, are carried out

in coloured silks, among which a pale brown fawn, which has been a light, transparent sort of red, predominates. The general colour effect is mellow and pearl-like. In both colour and drawing there is a singular quietitude in this remarkable piece.

The cope represents three series of popes : martyrs ; doctors and confessors ; and, lastly, those nearly contemporary and not canonized, the predecessors, namely, of Nicholas IV, whose gift the vestment was. Nicholas IV was a native of Ascoli, of humble family,<sup>1</sup> a writer's son, apparently, and by his own talents and diligence had raised himself step by step to a high position. He was elected pope in 1288, and in the same year made important gifts to the cathedral of his native town. In the registries of Nicholas IV<sup>2</sup> is a letter of July 28, 1288, in which the pope offers this vestment to the chapter of Ascoli cathedral, who are expressly forbidden to sell or pledge it or dispose of it in any manner whatsoever. The fact that it was possible to steal and sell it privately is sufficient comment on the care with which so priceless and historical a piece has been guarded.

Unlike the Syon cope, the early history of this piece is well defined. The date of its production is located between 1268 and 1288.<sup>3</sup> Clement IV, who figures in the row of predecessors, died in 1268, and in 1288, the year of his accession, Nicholas IV, as aforesaid, presented the vestment to the chapter of Ascoli. He sent it by the hand of one Lamberto di Ripatransone, a Franciscan, Nicholas having been general of the order before his accession. So at the

<sup>1</sup> See O. Schiff, ' Studien zur Geschichte Papst Nikolaus IV. '

<sup>2</sup> Published by E. Langlois.

<sup>3</sup> See a paper by Em. Bertaux in the ' Mélanges d'Archéologie etc. à l'École de France à Rome. ' Tom. XVII, from which these dates, etc., are taken. M. Bertaux says that Nicholas had been a noble of Ascoli.





THE ASCOLI CODE, RECENTLY PRESENTED  
BY MR. J. PIERPONT MORGAN TO THE  
ITALIAN GOVERNMENT.

61.11





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time of the gift it was nearly brand-new, glowing with colour and shining with fine pearls. In the act of Nicholas already referred to, the splendid pearl-sewn border is specially noted: 'cui utique pluviali pretiosis margaritis ornatum amplum aurifrisium est annexum.'

As regards the treatment on one or two points, and as regards the subject, this piece stands alone, as far as my experience goes, among the varied and interesting embroideries of the time. The subjects are as follows:—

First series, beginning at the left-hand top corner:

1. *St. John*.—The result of Pope John's mission to Constantinople not being to the mind of Theodoric, he imprisoned him, and, according to the stories, in prison he died. Here his martyrdom is of an immediate and violent nature. The saint has his hand raised in dignified reproach; he is in delicate white and fawn-coloured vestments fringed with silk and gold.

2. *St. Marcellus*.—He is tied to a harrow and whipped with cords. The legends give it that he was forced to ignominious service in the church, desecrated and turned to stables.

3. *St. Peter*.—A crucified figure richly vested in apparelled alb, tunicle, dalmatic, and cope.

4. A large head of Christ, traditional, apocalyptic, strongly contrasting with the 'actuality' of the very human type of face in the groups. The cross of the nimbus is richly patterned, and was formerly sewn with pearls. The pointed hood hangs over this circle, which is filled up by characteristic bud-scrollwork in coloured silks. This triangular hood (in some of the copes they are even narrower) is a curious piece of evolution from the original hood worn for practical purposes, the more curious since the hood itself must have been seen every day in the streets on the heads of the commonality. In the cope of St. John Lateran

at Rome the hood has the asp and the basilisk ('super aspidem et basilicum ambulabis'), and at each side, on the orphrey, are the pelican and the phoenix.

5. *St. Clement*.—Banished to the Chersonese, where he is eagerly welcomed by the workers in the mines, is about to be thrown into the sea, weighted down with a millstone. The executioner, who stands at the feet of the pope, is a Scythian, with his feathered headgear; he has a peculiar wide-mouthed type of face, seen elsewhere in this piece. The person who lets St. Clement down into the water has a fillet in his hair, and it is probably intended to suggest that he comes direct with orders from the capital, and is there to see that Trajan's commands are carried out. The prow of the boat is hung with two wreaths, and her prettily-furled sail is of fawn-red silk.

6. *St. Cornelius*.—Beheaded at the high altar, as the artist gives it; in the legends the martyrdom takes place before the altar of Mars. The altar shows a pretty and inventive piece of couching.

7. *St. Fabian*.—A sweet and unaffected figure, simply posed. His executioners are low in type, but individual, the hindmost one a degraded rascal with a fringe and bad lines round his mouth.

Second series: popes who were doctors and confessors. Between an archbishop and a bishop in richly-patterned vestments they sit. They all wear the conical cap or crownless tiara, of the same colour and design as the cope.<sup>4</sup>

1. *St. Leo the Great*.—The picturesque story of his going to meet the invading Attila at Mantua will be remembered. Only a little bit of him shows in the truncated circle, and there is only room for a bishop.

2. *St. Hilary*.—Another picturesque figure in church history. He wears a purple cope couched (on the surface) with

<sup>4</sup> Mr. Lethaby informs me that it was a little later (about 1300) that the tiara received one crown; then later still it got three

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lions and castles. The purple is of that beautiful quality (with a greyish bloom on it) not met with in later times, unless, it may be, in the East.

3. *St. Silvester*.—A serene, august personage, with a gold alb and a cope powdered with lions. Silvester and Gregory occupy the places of honour each side of the Crucifixion.

4. *The Crucifixion*.—The designer has dealt with this subject more fully than is usual in the embroideries. Compare with the Syon cope, for instance. The treatment is familiar enough in the manuscripts. In the face of our Lord, and on this piece generally, there is more colour than is usual in the English work. Note the centurion Longinus, on whose eye blood spurted from the wound and his blindness was cured. His furred cap is common in both English and French work of the time.

5. *St. Gregory the Great*.—He should be compared with the beautiful St. Gregory sculptured at Chartres, with the Dove on his shoulder. He there wears the crownless tiara with a little knob on the top, and his vestments are minutely and accurately designed, chasuble and all. None of the figures on our cope wear the chasuble. The copes of the archbishop and bishop are powdered, one with flowerets, the other with moon and stars.

6. *St. Lucius*.—A beautiful piece of colour, the pope in fawn-red and white, the other figures in blue copes and gold dalmatics.

7. *St. Anastasius*.—Only the busts show in this truncated circle, and the archbishop is left out.

In the third series, predecessors of Nicholas IV:—

1. *Alexander IV*.—He has his archbishop and his bishop both.

2. *Urban IV*.—In a beautiful white cope *semé* of fleur-de-luce.

3. *The Virgin and Child*.—An interesting and unusual group, much more French than

English; note the hieratic angels, with rather sombre wings, bearing candlesticks, a composition to be found again and again in French work.

4. *Clement IV*.

5. *Innocent IV*.—He has only his bishop, who wears an eager, argumentative look.

It will be noted in the second series and the last that the popes are arranged in point of interest or honour, not in point of time. The predecessors, for instance, in reality run thus:—Innocent IV, 1243; Alexander IV, 1254; Urban IV, 1261; Clement IV, 1265. The two most recent, Urban of Troyes and Clement of St. Gilles, are given the place of honour each side the central group. Such placing in mediaeval art always has a significance. M. Bertaux is of opinion that this (among other things) denotes the French origin of the piece. The work is so French in many ways that I am not surprised at M. Bertaux coming to this conclusion, but it is conjectural; it may be, on the other hand, the courtesy due to the two most recent of the popes portrayed. However it be, there is certainly a reason for placing them right and left of the Virgin and Child.

There are one or two points in which the work in this cope differs from that in other better known types. The treatment of the flesh is the most noticeable. It will be remembered that in the typical English work the faces are worked in a peculiarly bold and original manner, a spiral starting from the cheek bone. In the cope of the popes the spiral gives place to loopy lines, curved variously to express the modelling, equally daring and ingenious (see diagram). The flesh is much worn, in some of the figures entirely gone. The necks are all worked straight as in the Italian work. If, therefore, this piece is English, it is from





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a different school from any English work of the same period that I have seen, yet certain things seem to point to an English origin in spite of what I must persist in considering its French look. The draperies also are worked in a less markedly conventional way than in the Syon cope and others; more shades are used, and, as in the Italian pieces, the effect is *for colour* rather than for light and shade. There is also more colour in the features than is usual in these pieces, a touch of blue in the eyes, pink on the lips. I do not lay much stress upon this, as the work is far bigger in scale than is usual, and thus gives an opportunity for a suggestion of colour in this respect. It is, of course, restrained and slight.

The vestment stands alone in its splendidly grave simplicity, its marked individuality. It is broadly conceived, and free from the charming eccentricities of late thirteenth-century embroidery design. Here are no lions with crimson tongues, no dreamlike symbolic heads set with vine and grapes, no sly little devils curling among the twisted tendrils of a fanciful net; all such quaintness is absent, and a grave yet sweet composure replaces the sparkle and vivacity of these pieces whose English origin is more marked. Whoever designed it, Frenchman or Englishman, in England or in France, was no ordinary workshop draughtsman, but some master unnamed. And he shows that he liked drawing one thing better than another. The series of martyrs and the Crucifixion are interesting, and tell their story vivaciously as all mediaeval art does, but convention and tradition are strong upon them: Peter was crucified head downwards? Well, there he is, fully vested, sandals and all. Clement was thrown into the sea, with a millstone tied to his neck? There *he* is, too, headforemost, and the millstone floating on the surface like a bladder, so that we can see it. And the Crucifixion is spe-

cially familiar: Our Lady and Longinus on the right, St. John the Evangelist, weeping, on the left, the Jew with the vinegar in a bucket, and so forth; everything is there, to rule. But when the artist came to the popes, it is a different story. He loved drawing popes, he draws them with enthusiasm, with conviction and freshness, and has managed to envelop these figures, with their keen, sweet faces, in an atmosphere of distinction and repose. Allowing for the slight ruggedness that even the finest needlework necessitates, there is a breadth about the draperies and a touch of spirituality about the heads that I must confess remind me a little of the hand of a French miniaturist. On the other hand, the apocalyptic head of our Lord is markedly English.<sup>5</sup> I can honestly come to no conclusion on the question, though I am aware that very positive opinions have been expressed. Is it not rather pleasant to imagine a friendly admixture of sentiment? The English monasteries must have been familiar enough with literary and artistic activities on the continent and *vice versa*, and in lack of any documentary or other evidence I am inclined to give it a hybrid origin.

The pointed spade-shaped hood is filled by two little angels, who in their delicate way are the keynote of the scheme, fluttering above the thin, stern Christ. If the artist chose to draw the apocalyptic head with a rude traditional vigour, in these two small figures he has expressed all angelic tenderness and gaiety. They are poised in air, buoyant and sunny as butterflies, with faces so serene, so free from mannerism, that in this corner even the practised hand is revealed.

It may throw some further light on the subject of origin to mention a remarkable likeness between portions of this cope and certain pages at the end of the magnificent Apocalypse in the library of Lambeth

<sup>5</sup> But compare the head of a Christ from Villars de Honne-court's Sketch-book (not later than 1250), Plate XXXI.

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Palace, a likeness to which Mr. S. C. Cockerell kindly called my attention recently. The manuscript (about 1300) is considered to be a Canterbury book,<sup>6</sup> but as the pages in question bear no connexion with the body of it, this cannot be said absolutely to place, and, as seen above, does not date, our cope. They are curious and interesting, and consist of a Crucifixion, the Christ-head in question, several large figures of saints (St. Edmund suffering martyrdom, naked and crowned, among them), and two archbishops. They are simply drawn, and the Christ-head particularly, with its rough pen-work, and the little circles round the nimbus and so forth, to indicate where a pearl bordering should come, all seem to point to their being drawn out as cartoons

<sup>6</sup> See 'Descriptive Catalogue of the Second Series of Fifty Manuscripts in the Collection of H. Yates Thompson.' Cambridge: University Press. 1902.

for some such work as we are considering. This head, with its faint touch of colour on eyes and lips, closely resembles the central head on the cope. The faces of the 'bad people,' too, show absolutely the same marked type, with their wide loose mouths wickedly lined, as do the embroidered executioners in the group of St. Clement and those of St. John and St. Fabian. These pages are English. I do not hold a brief for or against the English origin of the cope; I am merely interested in getting at the truth, and therefore make no excuse at expressing my hesitations and difficulties. There is, in my opinion, a strong French feeling in part of the work; there is the evidence of the Lambeth manuscript that an English hand was upon it; what matters really is that the work itself proclaims the hand of a master.

## ADOLPH MENZEL AND RODOLPHE KANN

DURING the past month Germany has lost her most remarkable draughtsman, and France perhaps the most notable of her great collectors. The wonderful talent of Menzel exerted its force in widely different directions, at one time creating anew the reign of Frederick the Great, with a realism which had an immediate effect upon the whole continental school of historical painting of the forties and fifties; at another approaching contemporary life with the same unflinching accuracy. It may be doubted, however, whether in his later oil-paintings he achieved quite the same success as when his talent was more closely limited to pure draughtsmanship; but whatever the judgement of posterity may be, his importance as one of the pioneers of realism in Germany can never be overlooked.

M. Rodolphe Kann was one of the few collectors who combined great wealth with great knowledge. In buying he relied principally upon his own judgement, and made very few mistakes. His splendid collection contained some fine works by the earlier masters of Italy and the Netherlands, a number of ivories and Renaissance bronzes, and certain choice specimens of the painters of eighteenth-century France, including works by Watteau and Fragonard. Its chief strength, however, was the series of fine pictures by the Dutch masters, including some ten works by Rembrandt, the like of which no collector of to-day could hope to acquire. To the public M. Kann's pictures are more familiar than his name, since he lent them to public exhibitions such as those at Bruges and at the Guildhall under the pseudonym of Monsieur X—.



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PORTRAIT OF ANTONIO PALMA, BY  
TITIAN, IN THE DRESDEN GALLERY.

## THE IDENTIFICATION OF TWO PAINTERS' PORTRAITS

### I—THE PORTRAIT OF ANTONIO PALMA BY TITIAN

BY HERBERT COOK, F.S.A.

**I**N order to establish the attribution of a picture to a given painter one at least of the following conditions must be fulfilled :—

(i) The picture must bear the genuine signature of the artist.

(ii) The picture must so completely agree in style with other authentic works of the artist as to betray a common origin; in short, it must be 'signed all over.'

(iii) The hypothesis of its authenticity must be the *only* explanation which will satisfy certain ascertained external evidence.<sup>1</sup>

Of these conditions the first affords the most entirely satisfactory proof to the ordinary observer, whilst to the trained eye condition number two is paramount.<sup>2</sup> Number three affords unlimited scope for the logician, where the ultimate appeal is not to the eye but to the reason. There may be further all kinds of combinations of evidence, as in the complicated case of the new 'Ariosto Titian,' where two painters appear to have been at work; indeed there is no limit to the possible intricacy which the problem may offer.

I do not now propose enlarging on the science, still less the art, of connoisseurship by discussing all these conditions. Such a subject would require a treatise. Suffice it if we deal for the moment with the question of genuine signatures. Now an artist may sign his work in several ways, either by putting his name or monogram on the painting, or by introducing some symbol or emblem which may or may not bear

direct allusion to his name. The name or monogram is of course the most frequent form of signature, and for that very reason the most often forged. Hundreds of instances could be adduced of this, and that is why condition number one reads, 'The picture must bear the *genuine* signature of the artist.' The other form of signature, that is the emblem or symbol, is far less frequent, and generally occurs in cases where the artist's name readily lends itself to pictorial treatment. Instances of this are Mazo's 'hammer,' Dosso's 'bone,' Garofalo's 'pink,' Pieter de Ryng's 'ring'; whilst as instances of caprice we may cite Cranach's 'crowned serpent,' Barbari's 'caduceus,' and Herri de Bles' 'owl.' Whistler's 'butterfly' is really a monogram.

The identification of the two painters' portraits here made for the first time shows that Lorenzo Lotto also painted a punning allusion to his own name, and that Titian in portraying the person of a contemporary artist, Antonio Palma, did not hesitate to give a clue to the identity of his sitter by introducing a palm branch and a paint box.<sup>3</sup> The Dresden portrait illustrates of course the very common practice, especially in Italian art, of associating the person represented with some pictorial accessory bearing allusion to his name, a practice, we may remark, which affords the modern investigator scope for much ingenuity, and offers a fruitful field of research to some to whom the loftier regions of connoisseurship may be inaccessible. In our own national collection there are several such puzzles, one of which at all events has exercised the minds of earnest students as keenly as any double acrostic—I mean Holbein's *Ambassadors*; whilst scarcely less entertaining problems are offered by Morretto's *Nobleman* (No. 299) and 'Titian's' *Poet* (No. 636). The persons here represented are all provided liberally with ac-

<sup>1</sup> Documentary evidence is only admissible as proof positive when borne out by the independent testimony of the picture itself.

<sup>2</sup> So much is this the case that where signature and style flagrantly conflict the signature may be regarded as a forgery. The frequent monogram AD. on paintings that have nothing to do with Albert Dürer is a case in point.

<sup>3</sup> I owe this suggestion entirely to the ingenuity of my travelling companion, Mr. Kerr-Lawson, who also identified the Lotto portrait at Vienna, mentioned presently.

## *The Identification of two Painters' Portraits*

cessories doubtless intended to disclose to the initiated the identity of the owner, and many elaborate and ingenious theories have been constructed on the subject of these portraits. A far simpler means of identification exists in the case of those portraits which appear with letters addressed to themselves, *e.g.*, the Marco Barbarigo in the Flemish room (No. 696), or in the scarcely less obvious case where an Agatha, a Margaret, or a Magdalen is transformed into her homonymous saint. Instances of this occur in Sebastiano del Piombo's Portrait of a Lady (No. 24), in the newly-acquired Zurbaran, and in the two Mary Magdalens in the Flemish room (Nos. 654, 655).<sup>4</sup>

The introduction of accessories in a portrait is therefore constantly, if not always, intended to give a clue to the identity of the person represented, and this I believe is also the case in the magnificent Titian from the Dresden Gallery here reproduced. It is one of the greatest of Titian's portraits, supremely simple and dignified in conception, and amazingly accomplished in handling. The painter himself was evidently proud of his work, for he has added quite a long inscription and his title in full.

MDLXI  
ANNO . . . . . NATVS  
AETATIS SVAE XLVI.  
TITIANVS PICTOR ET  
AEQVES CAESARIS.

Now in 1561 Titian was, as I believe, seventy-two years of age,<sup>5</sup> so that it is clear that the third line of the inscription refers not

<sup>4</sup> Besides the many instances of a Laura, with the laurel, and a Catherine (generally and gratuitously mis-called Caterina Cornaro) with the emblems of S. Catherine, there is one remarkable case worth calling special attention to because one of Leonardo's portraits is concerned. Dr. Bode has recently been able to substantiate his belief that the wonderful portrait in the Liechtenstein gallery at Vienna is a genuine work of Leonardo's early time by identifying the lady as Ginevra de' Benci, whose portrait by Leonardo is mentioned by Vasari. This identification rests partly on the *juniper* bush (*ginevra*) which is so conspicuous a feature in the background. (See *Zeitschrift*, 1903.) With this conclusion I entirely agree, notwithstanding the arguments adduced by Miss Cruttwell, the recent biographer of Verrocchio, in favour of the latter's authorship.

<sup>5</sup> Assuming that he was born in 1489. If, however, the conventional view be taken that he was born in 1477, he would have been eighty-four when he painted this portrait.

to himself but to the person represented (as indeed is obvious from his apparent age). This person then was born in 1515. Further, he carries a palm branch, and on the window-sill lies a box of paints with an instrument apparently for prizing up the separate colours. But why should a painter bear a palm, the symbol of martyrdom? Why if he be a martyr has he no halo? The reason is clear. He is no martyred saint, but a well-known and worthy citizen named Palma, and a painter by profession. And here our archivists come to the rescue! for given his name, profession, and date, it only remains to find the documents which fit the case. Fortunately this has already been done, and Dr. Gustav Ludwig has discovered and published all that is so far known about this very Palma.<sup>6</sup>

He is not the Palma 'Vecchio,' that we all know, or even the Palma 'Giovine,' that we often undervalue, but he is a certain Antonio Palma, nephew of the first and father of the second. His existing works that are signed are but two, one a processional flag, dated 1565, now at Serinalta, the other a Resurrection in the gallery of Stuttgart, wherein he shows himself a close follower of Bonifazio. The documents relating to him are very few, but from one of the year 1524 we learn that he was not yet eligible for a certain position the qualifying age for which was 14, and in another document of 1554 he is called 'depentor celebre.' Dr. Ludwig concludes from the first that his birth may be put 'about 1510-12,' but we may remark there is no objection to its having been 1515, that being the date of birth deduced from the inscription in our picture. We know from another document this Palma was still alive in 1575, and when Titian painted his fellow artist in 1561 the latter was still doubtless 'depentor celebre.'

All this fits admirably with our picture, and leaves scarcely room for doubt but that

<sup>6</sup> In the *Jahrbuch*, 1901, p. 184.

## *The Identification of two Painters' Portraits*

the Unknown Man in the Dresden Gallery whom Titian has delighted to honour is his fellow artist Antonio Palma.<sup>7</sup>

### II—PORTRAIT OF LORENZO LOTTO BY HIMSELF

BY J. KERR-LAWSON

IN the great lottery of life, in which chance and opportunity play such an enormous part, the painter who had the good fortune to practise his art creditably at Venice in the middle of the golden age of Venetian painting, may be said to have drawn one of the fine prizes. Such was the enviable destiny of Lorenzo Lotto, the friend of Titian, and, whatever may be thought of his other works, one of the greatest of portrait painters.

We do not propose to discuss either the artist or the man (Mr. Berenson's 'Lotto' is one of the classics of criticism), we propose only to call attention to a picture which has hitherto been inadequately or inaccurately described. In the Imperial Gallery at Vienna, over a doorway of the Venetian room, hung there as if by chance, or as in a place suitable for a shy and silent guest whom no one knows, is the triple portrait of a thick-set blonde man of about forty-five years of age. Let us observe him and court his acquaintance. He has brown curling hair that gleams like copper in the lights, a light-brown beard and brown eyes; we see the full face, one clear profile in full light, and a view of the head in shadow, showing less than the profile and a good deal of the back of the neck and shoulder in the rather sudden perspective of an image reflected in a mirror placed close to the left ear and

cast into another mirror placed at a suitable angle.

It is No. 220 in the official catalogue, and described as 'Bildniss eines mannes in drei Ansichten,' and very properly ascribed to Lorenzo Lotto. We are told that it was one of Charles I's pictures, that Crowe and Cavalcaselle recognized it as a Lotto, that Morelli—so excellent in parts, but here thrown off the scent by a well-drawn ear, perhaps—thought it the work of a northern painter.<sup>8</sup> In this curious painted riddle the three heads are placed upon the canvas in an apparently arbitrary way, bunched together, it would seem, with little regard for arrangement, and with no other apparent object than that of presenting a true and faithful image of the head as seen from each of the three points of view. Yet when we consider the picture with some attention we find that every disposition and all the details have been made to subserve its symbolical intention, but not without sacrifice nor altogether without concession to the proprieties of composition; the positions of the profiles, for instance, in relation to the central head as they would successively appear in the mirror, have been reversed in order to avoid an absurd effect, tolerable only in 'Alice's Wonderland,' otherwise we should have a Janus-like arrangement of profiles looking out of the picture in opposite directions and making the worst possible distribution of light and shade.

Now we all know that painters have occasionally shown a weakness for introducing some trifling accessory or puerile drollery of symbolism into their pictures and portraits as a signature, or as affording a clue to the identity of the person represented, substituting pictorial equivalents in

<sup>7</sup> A German writer has suggested in an article recently published (*Rep. für Kunstwissenschaft*, 1901, p. 292) that we have here the portrait of a physician or apothecary whom Titian has painted 'als Heiliger seines Berufes.' (!) The distinguished Director of the Dresden Gallery has wisely declined to adopt the 'canonised doctor' who, by the way, originally bore the name of Pietro Aretino (!) before the present inscription came to light (Crowe and Cavalcaselle. *Titian* II, p. 424). Dr. Gronau (*Titian*, p. 287) rightly surmises it is the portrait of a painter.

<sup>8</sup> Probably Morelli's notion as to the northern workmanship of the picture was suggested to him by the decidedly German type we here find Lotto to be. At a later period (1632-1690) a German painter named J. Karl Loth, a native of Munich, practised at Venice, where he was known as Lotti. It would not be greatly surprising if our Lorenzo turned out to be a German! J. K.-L.

## *The Identification of two Painters' Portraits*

a more or less amusing way for the prosaic cartellino or inscription, as Dosso with his 'bone,' Holbein with the 'skull,' Leonello Spada with a 'sword handle,' to quote no more, so here we have in more senses than one to deal with a little 'Giuoco del Lotto.'

Let us examine the very expressive gesture of the central figure. With the left hand (as seen in the mirror) he presents to our scrutiny a box in which, in spite of the slightly damaged and restored state of the lower part of the picture, we may count the blue and green enamelled edges of four-and-twenty tablets closely packed together, and exactly fitting the box, while with the mirrored right he significantly touches himself on the breast with the gesture which in Italy universally signifies 'sono Io.' There can be no doubt that the box is a 'Giuoco del Lotto,' one of the many popular gambling games which were encouraged by the Venetian republic.

This game seems to have been eminently Italian in its origin, and of Genoese invention, suggested by the practice of drawing lots twice a year to replace vacancies in the senate. The citizens took to betting on the result so keenly that private people and companies established banks and carried on a lively business—so lively indeed that in 1539 it was thought well to enact laws for the suppression or control of the game. In the meantime it had spread to Venice, where every gambling game found a happy home. The prizes were by

no means confined to money. Jewels, goldsmith's work, houses, pictures, and precious objects of every description were prizes in the game of Lotto. From Venice the game was taken to France, where it seems to have taken a firm hold and flourished almost to our own times with little or no change of form. As late as 1828 we find a description of the game and how to play it in 'The Manuel des Jeux de Calcul et de Hasard.' Paris, Rovet. 'Pour jouer à ce jeu, il faut avoir ce qu'on appelle une boîte ou Jeu de Loto . . . dans la boîte se trouvent placés verticalement dans leur largeur et bien rapprochés, vingt-quatre tableaux dont trois sont bleus, trois rouges, trois jaunes, et trois verts . . . ils y sont très serrés et du reste étant de la largeur de cette boîte, ils semblent faire corps avec elle.' We could hardly describe with greater precision the box our painter here holds in his hand.

The hands of the profiles have been disposed so as not to interfere with the pantomimic gesture of the central figure, the significance of which is now so surprisingly clear.

Carlo Dolce on his portrait in the Uffizi has written 'Io Carlo Dolce.' Lotto, in another language and in his own waggish way, says not less clearly 'Il Lotto sono Io.' Thus does the shy, intrusive stranger of the Imperial Gallery by quaint freemasonry announce himself, and as we gaze into his simple face he seems to tip us a solemn wink.





Photograph by Hans (ateng)

Portrait of Three of Vienna  
by Hans (ateng), in the Imperial  
Gallery at Vienna





# A KNIGHT'S ARMOUR OF THE EARLY XIV CENTURY BEING THE INVENTORY OF RAOUL DE NESLE

BY FRANCIS M. KELLY

**T**HE enumeration of arms and armour transcribed at the end of these notes is an excerpt from an inventory of the effects of Raoul de Nesle, constable of France, who

fell in the disastrous battle of Courtrai in 1302.<sup>1</sup> The document in question was drawn up at the date of his decease, and includes—besides a full list of armour—a complete catalogue of household furniture, domestic utensils, plate, clothes, etc., etc. The constable was of course a very powerful lord and an extensive landowner, and his material possessions are classified according to the particular domain in which they were located at the time. The whole inventory is of considerable interest, and those portions relating to military equipment are deserving of special attention; several items appearing to belong to a more advanced type of armament than is commonly associated with that epoch. It will be seen that the various items are arranged in no special systematic order. The original inventory, quoted in full by Dehaisnes,<sup>2</sup> is now preserved among the archives of the town of Lille. The portion of it which relates to armour will be found at the end of the following explanatory notes.

1. 'Glaives.'—This term having more senses than one, its specific meaning in contemporary writings is frequently rendered somewhat doubtful. In the thirteenth and fourteenth centuries it is constantly used of the lance. Froissart employs the

word indifferently either in this sense, or in speaking of a foot-soldier's staff-weapon, which belongs to the same category as the fauchard, vouge, guisarme and bill.<sup>3</sup> In later times it comes to be used of the sword, in which sense it has survived, by a poetic licence, in modern French verse, much as we have retained 'falchion.' From the fact that all mention of the lance is otherwise absent from our inventory, we may take it that 'glaive' here refers to that important weapon.

' . . . sans pris, car viés sunt.'—We may here notice that apparently no weapon or piece of armour, however old and worthless, was liable to be thrown on the waste heap so long as it could be turned to any sort of account. This is one of the reasons for the present dearth of early examples of mail. Large fragments of mail would be made up afresh into new coats by the addition of fresh rings. Smaller or more damaged pieces would be cut up to make gussets or used for cleaning purposes.<sup>4</sup> Good armour was always an expensive luxury.

2. 'Arbalestres à tour,' i.e. that variety of crossbow which was bent by means of a windlass or pulley-gear. Examples of this contrivance may be seen, though of later date, at the Tower and British Museum. The present item seems a very early example of the 'arbalète à tour' (or 'à moufle.') Other appliances for the same purpose are the double-hook (Ger. 'Spannhaken') attached to the archer's girdle, the 'goat's-foot lever' (of which examples are at Hertford House), and the 'cranequin' or 'cric,' the latest in order of time and the most powerful.<sup>5</sup> The 'cric' was a rack-and-

<sup>1</sup> Battle of Courtrai (or Groeninghe) in 1302. The united Flemings on this occasion gained a most signal victory over the powerful French army sent against them by Philip the Fair, under the command of Robert d'Artois. It is interesting to note that Raoul de Nesle on this occasion opposed the plan of battle adopted by that rash and incautious commander, which drew upon himself an unjust taunt. Stung by the slight, the constable threw prudence to the winds and was slain in a desperate attack of cavalry. The Flemings gained enormous spoils, including 4,000 pairs of knightly spurs, whence the battle is often called the 'Battle of the Golden Spurs.'

<sup>2</sup> Chrestien Dehaisnes: 'Documents & Extraits concernant l'histoire de l'art dans les Flandres.' (Lille, 1886.)

<sup>3</sup> For examples of the infantry-glaive of later times, see Meyrick and Skelton's work on the Goodrich Court armoury.

<sup>4</sup> In the course of a paper read by Viscount Dillon, P.S.A., at the Archaeological Institute, there was passed round for inspection a small object like a fragment of chain-mail, such as is still used in Flanders for scouring purposes.

<sup>5</sup> The Germans call the pulley-windlass 'Englische Winde,' the cric 'Deutsche Winde,' the goat's-foot lever 'Geissefuss' (Fr. 'pied de biche').

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cogwheel appliance. The details of these various mechanisms are depicted with admirable clearness in Boeheim and Viollet-le-Duc.

'Arbalestre à piet' cannot refer to the stirrup in which the bowman placed his foot in order to steady the crossbow while he bent it; the stirrup ('étrier') being already in use as early as the thirteenth century, and applicable to all crossbows, including the windlass variety (*vide* Joinville). I take the term 'à piet' to refer to the earlier stirrupless variety, which doubtless continued for some time to co-exist with the improved type. In old inventories it is common to find mention of crossbows 'ad unum pedem,' 'ad duos pedes,' 'à I piet,' 'à II piets.' A bow of any considerable carrying power could not be bent with the hand alone. Certain savage tribes who use handbows of great power bend the same by sitting down, setting their feet firmly against the bow near the centre (the arrow being laid between the feet) and pulling back the cord with the hand. The crossbowman would use a similar device or stand the weapon on the ground, bow nethermost, and set one or both feet on the bow. The inconvenience of this attitude no doubt led to the invention of the stirrup.

'Arbalestres de cor,' 'A. de fust.'—Later on the bow was made exceedingly powerful, either of steel or of alternate layers of wood, horn and other equally tough substances.

'Arbalestres de Gènes.'—The renown of the Genoese crossbows and crossbowmen is sufficiently well known.

3. 'Ars maniers.'—Many people divide bows into 'crossbows' and 'longbows.' The longbow is only one variety of the handbow, which is the generic term for all bows not mounted on a stock.

4. 'Cors d'ivoire.'—In romances of the twelfth and thirteenth centuries these appear as a constant adjunct to knightly costume. They are frequently designated by the word 'olifaunt,' after the horn of Roland

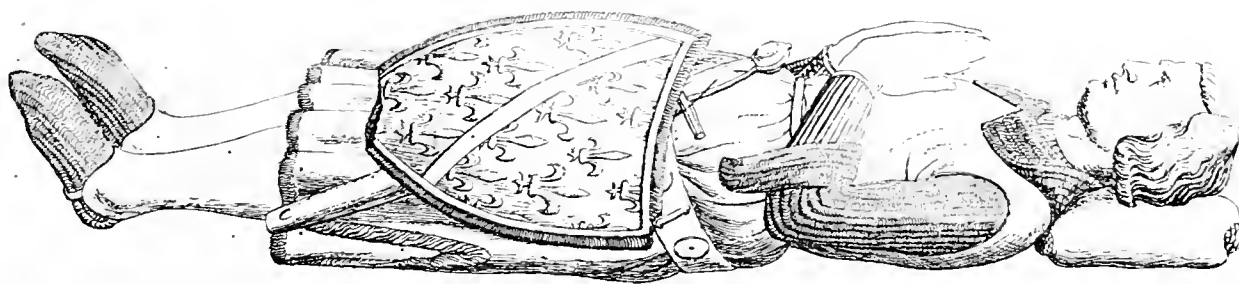
the paladin, which that hero sounded to such purpose at Roncevaux. Warriors of rank usually wore them of ivory; but originally they were made of the natural horn.

5. 'Cuisseus gamboisiés.'—According to French authorities gambois = tow. The gambeson (also called gambison, gamboison, gaubisson, wambeys, wambasium) was a padded and quilted body garment of leather, canvas, silk or other material, worn indifferently beneath or—less frequently—above the armour as an additional safeguard, or even occasionally alone as an independent protection. Worn beneath the mail it served like the ackton to prevent the pliant links from being driven into the flesh by a violent blow. Other portions of the person were often protected by like 'gamboised' defences, as they were called. Other garments of a like nature were the ackton and the pourpoint. These various vestments are rather hard to distinguish (from the similarity of their construction and office) in illustrations. From contemporary texts the ackton seems to have been usually stuffed with cotton: the Flemish form 'acottoen' is strongly in favour of the supposition that it is etymologically connected with that material. The pourpoint derived its name from the pattern formed by the stitches or quilting. When two of these garments were worn, the ackton was worn beneath the hauberk, the gambeson between the mail and the surcoat as exemplified by the brasses of De Creke and D'Aubernon (c. 1325). In 'Ferguut,' a Flemish romance of the thirteenth century, the hero is armed by his uncle in an 'acottoen,' over which is drawn the hauberk; next comes a 'curiekijn' (gambeson) of snakeskin, and finally a silken surcoat.<sup>6</sup> The brass of Sir Robert de Bures (c. 1302) shows us gamboised cuishes, richly ornamented with a diaper pattern, and plain quilted cuishes are seen in the brasses of De Septvans (c. 1306) and Fitzralph (c. 1320).

<sup>6</sup> 'Ferguut,' fol. 27.



MOUNTED KNIGHT WITH CLOSE  
GREAVES OF PLATE ARMOUR  
FROM THE TOMB OF AYMER  
DE VALENCE IN WESTMINSTER  
ABBEY



K.  
1785.

*Ce gise Louis de France Comte d'Evreux fils du Roy de France, et frere du Roy Philippe le Bel, qui trespassa l'an de grace mil trois cens de xxxi  
le xxix jour de May.*

EFFIGY OF LOUIS, COUNT OF  
EVREUX, AT ST. DENIS. FROM  
A DRAWING BY THE LATE MR  
KERRICH, IN 'ARCHAEOLOGIA,'  
VOL. VIII, BY KIND PERMISSION  
OF THE SOCIETY OF ANTIQUARIES

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BRASS OF SIR ROBERT DE EURES AT ACTON  
BURNELL. FROM WALLER'S 'BRASSES'



BRASS OF A FITZRALPH AT FEBMARSH, ESSEX. FROM  
WALLER'S 'BRASSES'



BRASS OF SIR JOHN D'AUBERNON THE  
YOUNGER, AT STOKE D'AUBERNON. FROM  
STOTHARD'S 'MONUMENTAL EFFIGIES'



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In each of these figures the knee-cop fits over the cuish, and its being generally permanently attached thereto, as is also the case where worn in conjunction with a plate cuish, may account for its receiving little notice in inventories. The cuish is either worn over the mail hose, or is (more likely) considered sufficient by itself to protect the thigh, which from the length of the hauberk was little exposed.<sup>7</sup>

6. 'Couvertures à cheval gamboisés': ditto, 'pourpointée': 'couvertures de fer.'—Horse armour at this period was a long way behind that of the rider, and far removed from that perfection to which it afterwards attained. (A most interesting paper on this subject, by the way, is to be found in *Arch. Journ.*, vol. lix, from the pen of Viscount Dillon, P.S.A.) The materials employed were quilted work, mail, cuir-bouly and splints. The shaffron or chamfron was already in use. At the Windsor tournaments in 1278 we hear of 'capita corii de similitudine capitum equorum,' *i.e.* cuir-bouly shaffrons. The inventory of Louis X (1316) has 'une testière (or head-stall) de haute clouure de maille ronde,' 'II chanfreins dorés et un de cuir,' also 'couvertures de jaseran,' and 'couvertures de mailles rondes demi-cloées.' 'Couvertures de plates' (*i.e.* splints) occur as early as 1338. In the present catalogue we hear of 'pieches de testières,' which may be shaffrons, and 'crupières' (cruppers), probably bards of cuir-bouly. 'Couvertures de fer' may refer to a mail trapper or one of splints, probably the former. The flanchers ('pieches de flanchières') are no doubt also leathern bards.

7. 'Hauberiau.'—The haubergeon is elsewhere mentioned as distinct from the hauberk. It would seem to have been a lighter coat of mail frequently worn as an undershirt, and which continued to be worn after the hauberk of mail had given place to a defence of plate. In Chaucer's 'Rhyme of Sir Thopas,' the knight has a 'hauberk

<sup>7</sup> In this case the nether limb from the knee down would be protected by a mail 'chausson'

full fyn . . . of plate.' This, however, is a late and probably rare use of the term, which in 1302 still referred to the sleeved outer coat of chain mail which as yet constituted the chief piece of body-armour.

'Camail.'—The tippet of mail which succeeded to the mail coif formerly continuous with the hauberk. The camail was worn with the bascinet, to which it was attached by a lace running alternately through its topmost rings,<sup>8</sup> and through a series of staples set round the edge of the latter head-piece.

8. 'Gazarant.'—The jaserant or gesseraunt has been variously interpreted as follows:—Brigandine (Meyrick), scale armour (Demmin), splints (Burgess), a species of chain mail (Boeheim and Viollet-le-Duc). This last explanation, favoured by most continental writers, is based upon Littré's derivation, who, quoting Diez, s.v. Jacerina, says it means 'Algerine' (the Arabs of north Africa being renowned for their mail-coats), and hence a variety of mail of oriental type. Hewitt, in *Arch. Journ.* xix, favours the mail theory on several grounds. Apart from Meyrick's suggestion that the Italian form 'ghiazerino' is derived from its resemblance to a clinker-built boat, I cannot find any reason for adopting any of the other explanations. On the other hand the 'Roman d'Alixandre' speaks of the 'auberc jaserant' as having 'le maille blanche, et sierré et tirant.' It is of constant recurrence in the chain-mail period. We have the direct testimony of two later writers, Jean Lemaire and Jean Nicot, who expressly describe it as chain-mail.<sup>9</sup> Finally most

<sup>8</sup> Very frequently the camail itself has an ornamental edging of plate or leather perforated to allow the 'vervelles' (staples) of the bascinet to pass through it, when it is secured by a lace running through the latter alone.

<sup>9</sup> Jean Lemaire (1473—about 1548) has . . . six cottes de maille, jadis appelées *jasserans*, (III. des Gaules, A.D. 1512).

Jean Nicot (1530–1600) in his 'Thésor de la langue françoise' (published A.D. 1606) has: 'Jaserant—Sorte d'habillement de guerre, faite de grosses et larges mailles de fier, *lascées et jointes estroitement* de couche ensemble—on peut juger que le jaseran soit le même habillement de guerre qu'on nomme à présent *jaques de mailles*,' and says the term is still applied to an ornamental neck-chain.

We may mention that Joan of Arc wore a 'jaserant' as late as 1429 at the siege of Orleans, and therefore that species of armour could hardly have passed out of memory in Lemaire's earlier years.

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Spanish and Italian dictionaries so interpret it (the latter apparently regardless of Meyrick's etymology). While consequently strongly in favour of this view, I must nevertheless admit that so high an authority as Viscount Dillon, P.S.A., has latterly seen reason to incline to Demmin's version.

9. 'Gorgerete pizaine.'—We have evidence that the term 'pizaine' or 'pusane' was applied to some kind of throat-guard. King Henry V pawned a gold collar ('pysane d'or') to the city of London. 'Gor-geat or pusanne' occurs (1429) in the acts of parliament of Scotland. Louis Hutin's inventory in 1316 has 'trois coleretes pizaines de jazeran d'acier.' We also hear of breast-plates 'cum pusiones' and a bascinet 'cum pusano.' Hewitt derives it from the French 'pis,' itself derived from Latin 'pectus.' On the other hand we have the adjective 'pizain'<sup>10</sup> (and its variants) from Pisa in Italy, and it is quite possible the two words have often been confounded (unless Hewitt's etymology be at fault, and the term allude to the excellence of the armour, and especially the gorgets, made at Pisa). 'Elme pizane' may be a case in point. Pizaines are also mentioned among horse armour.

10. 'Une plates.'—This term seems to have been employed synonymously with 'une paire de plates' (Anglicè, pair of plates) to describe both a splinted body-armour and later to the solid cuirass. Chaucer's 'pair of plates large' refers to a back and breast of solid plate. The splinted variety was apparently known by the specific name of 'cote à plates.' This portion of the armour was variously adorned, being faced with leather, cloth, or more costly materials, or painted with the owner's arms. The general use of the surcoat accounts for its apparent absence in contemporary art; though the fashion of mamelières or breast-chains for securing sword, helm, etc., to the

person argues some rigid material beneath the outer drapery. A small pectoral of plate was worn under the hauberk as early as the twelfth century, and appears on the outer surface of the armour in a very few cases in the fourteenth century.<sup>11</sup> This, Hewitt suggests, is the 'pièce d'acier' mentioned in some inventories.

11. 'Bacines.'—Originally worn beneath the close, great helm, the handier and more practical bascinet came to supplant the latter entirely in the course of the fourteenth century. When furnished with a movable vizor—'bascinez à visières' occur already in the thirteenth century—it had all the advantages of the helm without its drawbacks. As the bascinet became general the camail superseded the old 'coif de mailles.' The vogue of the bascinet lasted till the close of the hundred years' war, during the whole of which period it reigned as the knightly helmet *par excellence*.

'Capiaus, que hiaumes.'—The 'chapel' or hat-shaped helmet seems (like chain-mail) to have been in use from a remote period among all nations, with occasional immaterial variations of form. The Greeks and Romans were familiar with it, and its derivatives—the morion, the cabasset and the Cromwellian pot-helmet—are contemporary with the decline of defensive armour. Light and airy, its projecting rim served to ward off both the glare of the sun and a downward blow from a hostile weapon. The distinctive character of the 'chapel de Montauban' does not appear (*pace* M. Viollet-le-Duc and others); whether the term alludes to a peculiarity of form, or to the excellence of chapels made at Montauban.

At the period which concerns us the great helm is still in common use for war. Dating in its most primitive form from

<sup>11</sup> Cf. a couple of figures from the choir of Bamberg cathedral, dating about 1370, and engraved in Hewitt's work; also the slabs of Wilhelme Wilkar (c. 1379) at Awans, Belgium, and Bastiens Lawair (1407) at Fooz, near Liège (both reproduced in Greeny's book), and the effigy of Conrad von Bickenbach in Hewitt (and Hefner).

<sup>10</sup> Modern French, 'pisain.'

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the reign of Richard I,<sup>12</sup> it remained a characteristic feature of knightly harness throughout the thirteenth century, while undergoing considerable modifications. From about 1300, however, its popularity declined, and about the middle of the century it was definitely relegated to the tilt-yard, where its disadvantages were of less consequence than in the field.

12. 'Gorgeretes de plates.'—A French sepulchral slab, that of Thibaut de Pomolain, in Coulommiers church (c. 1327), gives a clear view of a plated (*i.e.* splinted) throat-defence.

13. 'Harnas de gaumbes fourbis, de coi les grèves sont closes.'—This is far the most remarkable item in the whole catalogue. Close greaves are of very rare occurrence in mediaeval art before the middle of the fourteenth century, and I know of no instance earlier than about 1320. A bas-relief on the tomb of Aymer de Valence in Westminster abbey (1323) shows the legs encased in close greaves,<sup>13</sup> and another example is the effigy of Louis count of Evreux, at St. Denis, who died in 1319,<sup>14</sup> though perhaps cuir-bouly may be intended. The term 'fourbis' clearly implies metal. The 'demi-greave' (also "bainberg," or 'schynbalde") is seen on the brasses of Fitzralph<sup>15</sup> and Bacon (c. 1320), De Creke (c. 1325), and the younger D'Aubernon (*ib.*)<sup>15</sup>

The whole 'harnas de gaumbes' as here mentioned includes also the knee-cop and the cuish, and perhaps the soleret (?). Unfortunately the length of the hauberk and flowing surcoat renders it impossible in most cases to see the arming of the thighs. From

<sup>12</sup> In its primitive form it was a flat-topped, cylindrical cap (sometimes with a rudimentary neck-guard), furnished in front with a solid mask of steel perforated for sight and breath. Though the true great-helm appeared but little later, this lighter form continued in use far into the thirteenth century.

<sup>13</sup> Reproduced on plate I, p. 459

<sup>14</sup> Reproduced on plate I, p. 459, from an engraving in vol. xviii of the 'Archaeologia' of an excellent drawing of this figure made by the late Mr. Kerrich, before it had suffered from ill-usage. Cf. the effigy of Charles de Valois (died 1325), brother to the last, also at Saint-Denis, where the armour is the same. The effigies of Charles count of Etampes, and a 'prince inconnu,' both engraved in Guilhermy's 'Monographie de l'Eglise Royale de Saint-Denis,' are very similar.

<sup>15</sup> Reproduced on plate II, p. 462.

this point of view, a fragment of a sepulchral slab in the Cinquantenaire museum, Brussels, has a special interest, showing as it does the front of the thigh guarded by a laminated cuish. The Wenemaer brass at Ghent (c. 1325) is also interesting. A MS. 'Roman d'Alexandre,' dating about the period we are dealing with, shows the greaves very clearly. Cf. MS. copy of Matthew Paris's 'Lives of the two Offas.'

'Piéches de causes.'—The old-fashioned chausses or hose of mail were still the staple defence of the nether limbs, and continued to be worn after the fashion of plate defences for the whole front of the leg had set in. They did not fall into disuse till the whole limb—excepting the back of the thighs—was encased in plate. We also occasionally hear of chausses, which Hewitt interpreted as 'upper-stocks' of mail, a view I am inclined to question. I take the term to mean rather stockings, or boots of mail, reaching only to the knee and worn in conjunction with cuishes of padded stuff ('gamboised' or 'pourpointed') and metal knee-cops. Cf. the Septvans and De Bures brasses.

14. 'Bras de fer . . . coutes.'—I take this to refer to plates rather than a mail-sleeve, which at this period does not appear as separate from the hauberk. I am rather dubious, however, whether it refers to a rear-brace only, as shown in the De Creke brass for instance, or to rear-and-vambrace connected by the elbow-cop (coutes), and of course not yet enclosing the arm. The mention of the 'coutes' in the same breath militates against a close vambrace as in the afore-said brass. On the whole I think a rear-brace alone is meant. If the term included the upper and fore arm, it would also necessarily include their connexion by an elbow-cop.

15. 'Targes.'—The round, oval or oblong shield (the 'clipeus' of the Romans).

'Escus.'—The triangular or rather heater-shaped shield, characteristic of this and the preceding age, and evolved from the old Norman shield seen in the Bayeux tapestry.

## *A Knight's Armour of the Early Fourteenth Century*

16. 'Corsés.'—This term, according to Lord Dillon, would seem to have been used at a period but little removed from that which concerns us here as synonymous with the 'pair of plates,' on which see note 10.

17. 'Une cotte à armes, etc.'—There is no reason to suppose any material difference between the surcoat as worn in battle and in the lists. Probably the use to which a surcoat was devoted depended mainly on the owner's caprice. Or a surcoat specially made for some particular tournament might very possibly be thenceforward reserved for similar occasions. Then again, in a 'joust of peace,' the jouster could indulge a taste for ostentation—especially in such matters as the length and cut of his garment—at the cost of personal inconvenience, to an extent which on the battle-field might and often did expose him to serious danger.

'Espaulière de balainne.'—It may be as well to note that during the romance period the word 'whalebone' is often synonymous with walrus-ivory. The 'épaulière' of the period is seen to advantage on the effigy of Albert von Hohenlohe (1319), where it takes the form of scales riveted upon leather; it is not impossible that the material

may be intended for whalebone. Horn is another defensive substance in the middle ages. The De Northwode brass (c. 1325), shows épaulières in the form of scalloped shoulder-cops, and that of De Creke has these shoulder-cops fashioned into lions' heads, like the elbow-cops.

'Haubers à tournoier.'—It is not till the fifteenth century that we detect any appreciable difference in form between the tilting harness and that intended for war. At an earlier date no doubt the main difference, if not the only one, was one of degree. The tilting armour, stouter and less flexible than the other kind, would doubtless be too cumbrous for actual warfare, where personal activity and prolonged effort were required; whereas these drawbacks as compared with its greater security would be less prominent in the lists. A mere 'peaceful' joust or tourney, while hardly less hazardous to the participators than a real battle, made less demands upon their activity and endurance.

18. 'Garnies pour son cors,'—*i.e.* furnished with all the requisite straps, buckles, etc., ready to put on at a moment's notice.<sup>16</sup>

<sup>16</sup> One might also interpret it as referring to an inner lining; but the other explanation is preferred by Lord Dillon, to whom I have submitted the French text.

### INVENTORY OF THE ARMOUR OF RAOUL DE NESLE

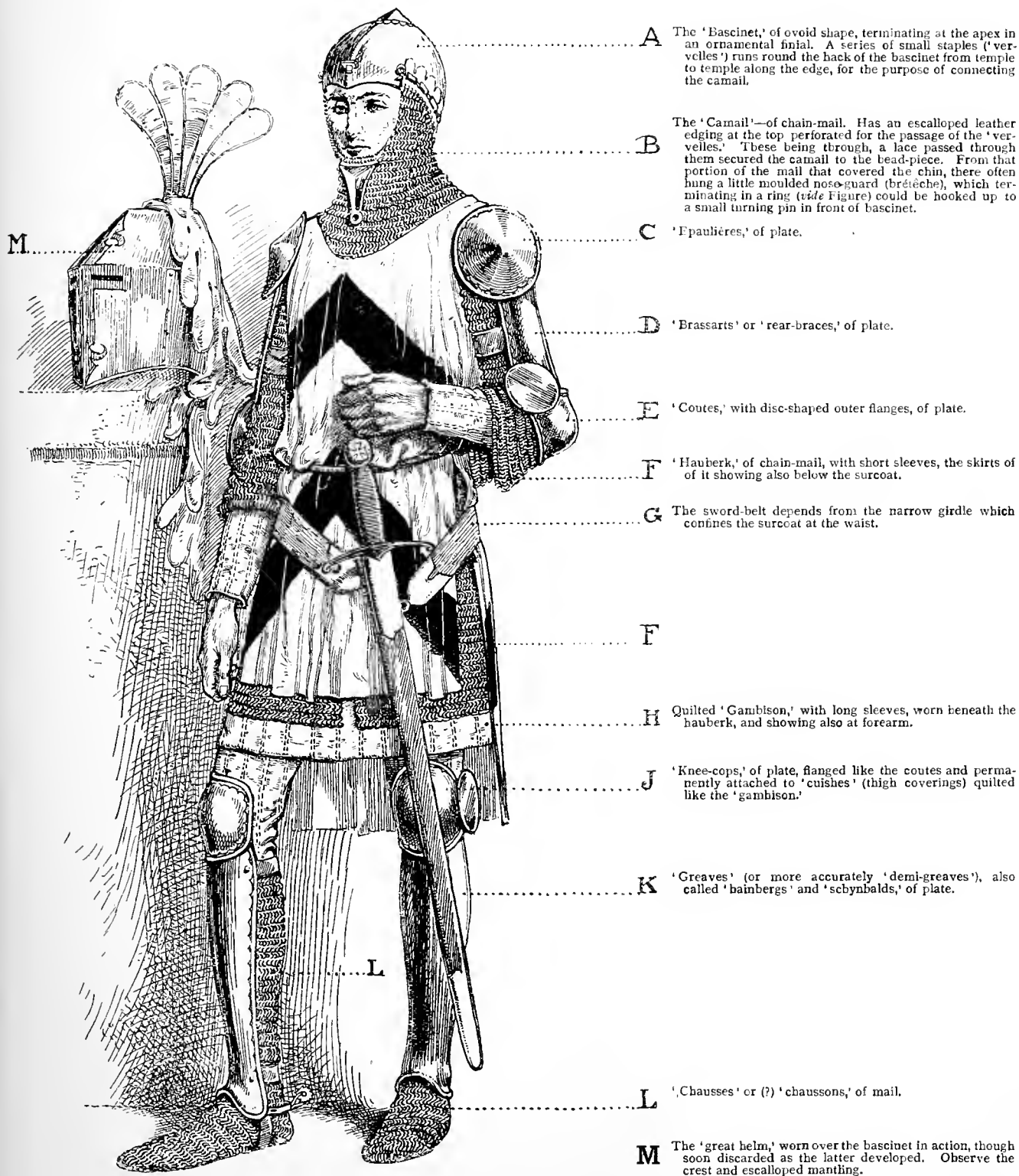
[The numbers prefixed to the items refer to the corresponding explanatory notes.]

#### *English Transcript.*

- |   |   |
|---|---|
| <p>2. iii arbalestes de cor et iii de fust - xvii.</p> <p>1. Primes, plusieurs glaives et grant planté de quarriaus pour le garnison de le tour, sans pris, car viés sunt.</p> <p>2. Item, ii arbalestre à tour &amp; xii à piet, toutes de cor.</p> <p>2. Primes, xix arbalestres de cor - iiiii<sup>16</sup>l.</p> <p>2. Item, xvii arbalestes de fust - xiiiiil.</p> <p>2. Item, ii petites arbalestes de Genes - xls.</p> <p>3. Item, viii ars maniers - - - - - xxs.</p> <p style="padding-left: 20px;">Item, i baston a iii viroles d'argent, i autre baston et une mache - xxs.</p> <p>4. Item, ii cors d'ivoire dont l'un est garni d'argent et un autre cor - xxxs.</p> <p style="padding-left: 20px;">Item, une hache &amp; plusieurs coutiaus à taillier - - - - - xls.</p> <p>5. Primes, ii jupiaus et i ganboissons - vil.</p> | <p>2. iii crossbows of horn and iii of wood.</p> <p>1. Firstly, several glaives (spears) and a considerable abundance of quarrels for the garrison of the tower, of no value, being old.</p> <p>2. Item, ii crossbows with windlass, and xii to span with the foot, all of horn.</p> <p>2. Firstly, xix horn crossbows.</p> <p>2. Item, xvii wooden crossbows.</p> <p>2. Item, ii small Genoese crossbows.</p> <p>3. Item, vii handbows.</p> <p style="padding-left: 20px;">Item, a baston with iii bands of silver, another baston, and a mace.</p> <p>4. Item, ii ivory horns, whereof the one is garnished with silver, and another horn.</p> <p style="padding-left: 20px;">Item, an axe and several cutting-knives.</p> <p>5. Firstly, ii gipons and i gambeson.</p> |
|---|---|

# A Knight's Armour of the Early Fourteenth Century

## KEY



A The 'Bascinet,' of ovoid shape, terminating at the apex in an ornamental finial. A series of small staples ('vervelles') runs round the back of the bascinet from temple to temple along the edge, for the purpose of connecting the camail.

B The 'Camail'—of chain-mail. Has an escalloped leather edging at the top perforated for the passage of the 'vervelles.' These being through, a lace passed through them secured the camail to the head-piece. From that portion of the mail that covered the chin, there often hung a little moulded nose-guard (brétèche), which terminating in a ring (*vide* Figure) could be hooked up to a small turning pin in front of bascinet.

C 'Epaulières,' of plate.

D 'Brassarts' or 'rear-braces,' of plate.

E 'Coutes,' with disc-shaped outer flanges, of plate.

F 'Hauberk,' of chain-mail, with short sleeves, the skirts of of it showing also below the surcoat.

G The sword-belt depends from the narrow girdle which confines the surcoat at the waist.

F

H Quilted 'Gambison,' with long sleeves, worn beneath the hauberk, and showing also at forearm.

J 'Knee-cops,' of plate, flanged like the coutes and permanently attached to 'cuishes' (thigh coverings) quilted like the 'gambison.'

K 'Greaves' (or more accurately 'demi-greaves'), also called 'hainbergs' and 'scynbalds,' of plate.

L 'Chausses' or (?) 'chaussons,' of mail.

M The 'great helm,' worn over the bascinet in action, though soon discarded as the latter developed. Observe the crest and escalloped mantling.

The outer garment, here depicted is the emblazoned surcoat, which at this period was often longer behind than before (?) 'cyclas'.

Diagrammatic figure of a knight of the early fourteenth century, showing the principal pieces of armour enumerated in the inventory

# *A Knight's Armour of the Early Fourteenth Century*

*English Transcript—cont.*

- Item, une tunique et une cloque, vert semée d'escuchons - - - xls.
- Item, ii cotes de veluel et une de samit, i tunique, i houche à sarazin - - - cs.
5. Item, uns cuisseus ganboisiés, des armes de Neele - - - xxs.
6. Item, iii couvertures à cheval ganboisiés - - - cl.
7. Item, i hauberiau et i camail - - - xiiil.
8. Item, i gazaraut & i camail de maisme - - - viiil.
6. Item, iii pieches de flanchieres - - - lxs.
- Item, ii bras et uns goussets - - - iiiil.
9. Item, ii gorgeretes pisaines - - - xxxs.
10. Item, unes plates vermeilles - - - vil.
10. Item, unes autres plates des armes de Neele - - - iiiil.
11. Item, iii bacines - - - ls.
- Item, iii paires de cuirs a bras & uns gantelés - - - xxxs.
6. Item, couvertures de plates et banieres - - - xls.
- Item, ii paires de gans des armes de Neele - - - xxxs.
- Item, viii que capiaus, que hiaumes et i bacin - - - xiiil.
12. Item, ii gorgeretes de plates - - - xls.
13. Item, ii harnas de gaumbes fourbis, de coi les greves sont closes - - - cs.
13. Item, unes autres demie greves fourbies - - - iiiil.
14. Item, uns bras de fer et i coutes - - - xxs.
15. Item, xi que targes qu' escus - - - cs.
- Item, x fraims que viés que nues - - -
- Item, en le tout xviii haubers priésiés - - - xxl.
16. Item, vii hauberions que corsés - - - viiil.
13. Item, xlii pieche de causes - - - xxl.
6. Item, xxiiii pieches de testes, que crupieres a cheval et iii petites pieches de fer - - - xl.
- Item, pour x espeés sans argent - - - cs.
- Item, une espée de Gennes, garnie d'argent - - - xl.
- Item, une autre espée a i fuerre vermeille garni d'argent - - - vil.
- Item, une autre a fuerre vert de soie semée d'escuchons - - - xxs.
- Item, une autre espée à i fuerre noir a rengere vert garni d'argent - - - vil.
- Item, une autre pomel de cristal - - - iiiil.
- Item, une mesericorde a fuerre de cuir bouli a i pommel d'argent - - - xxs.
- Item, ii autres mesericordes a fuerre vermans, a bendez d'argent - - - xls.
- Item, pour vi coutiaus a pointe, de coi li uns est garnis d'argent - - - iiiil.
1. Item, pour xxx fers a glaives de diverses fachons - - - lxs.
- Premierement, iii haubers, vii fers a glaives de nul pris.
17. Primes, une cote à armes pour tournoier des armes de Neele - - - xs.

- Item, a tunic and a cloak, green powdered with escutcheons.
- Item, ii velvet cotes and one of samite, a tunic, and a housse after the mode of Sarras.
5. Item, i gamboised cuish, emblazoned with the arms of Nesle.
6. Item, iii trappers for horses, gamboised.
7. Item, an haubergeon and a camail.
8. Item, a jazerant and a camail of the same.
6. Item, iv flanchers.
- Item, ii brassarts and a gusset.
9. Item, ii Pisan gorgets (or standards).
10. Item, a plate of silver-gilt.
10. Item, another emblazoned with the arms of Nesle.
11. Item, iii bascinets.
- Item, iii pairs of cuir-bouly arm-guards and a gauntlet.
6. Item, plate and armorial trappers.
- Item, ii pairs of gauntlets, bearing the arms of Nesle.
11. Item, viii chapels and helms, and a bascinet.
12. Item, ii plated gorgets.
13. Item, ii furbished leg-harnesses, with close greaves.
13. Item, another with furbished demi-greaves.
14. Item, an iron brassart and an elbow-cop.
15. Item, xi targes and shields.
- Item, x bridles old and new, xviii hauberks valued at xxl.
16. Item, vii haubergeons and corses.
13. Item, xlii chausses.
6. Item, xxxiv head-stalls and cruppers for horses and iv small pieces of iron.
- Item, to x swords without silver garnish.
- Item, a sword of Genoa, garnished with silver.
- Item, another sword with a red sheath garnished with silver.
- Item, another with green silk sheath powdered with escutcheons.
- Item, a sword and a black sheath with a green belt garnished with silver.
- Item, another a pummel of crystal.
- Item, a misericorde with cuir-bouly sheath and silver pummel.
- Item, ii others with red sheaths and silver bands.
- Item, to vi stabbing knives, whereof one is garnished with silver.
1. Item, to xxx glaive heads of divers fashion.
- Firstly, iii hauberks and vii glaive-heads, of no value.
17. Firstly, a coat-armour for the tourney, emblazoned with the arms of Nesle.

# *A Knight's Armour of the Early Fourteenth Century*

*English Transcript—cont.*

- Item, i jupes - - - - - xvīs.  
 5. Item, i ganboison - - - - - cs.  
 5. Item, i autre ganboison - - - - - lxs.  
 Item, i blanc tunikel - - - - - xx sols.  
 Item, i tunikel de samit, seme des  
   armes de Neele - - - - - lxs.  
 Item, une cloche de vermeil veluel et  
   i chapel brodé des armes de  
   Neele - - - - - lxs.  
 Item, i tunikel de drap asuré, semé  
   d'escuchons - - - - - lxs.  
 17. Item, unes espauliere de balainne a  
   tournoier - - - - - xxxiiiiis.  
 Item, uns cuirs a bras - - - - - xvīs.  
 Item, une baniere - - - - - vs.  
 6 & 11. Item, une couvertures a cheval pour-  
   pointée, ii testieres de soie a cheval,  
   iii chapiaus de Montauban, iii  
   hiaumes et i bachinet vernicié - viiil. xvīs.  
 11. Item, i autre bacinet - - - - - vs.  
 10. Item, ii paires de plates - - - - - cs.  
 18. Item, iii paires de plates toutes garnies  
   pour son cors - - - - - xiił.  
 Item, pour viii que hauberions, que  
   haubers et iii camaus, en les cedules  
   du pris précédent - - - - - xliiil.  
 Item, une gorgiere - - - - - xxs.  
 6. Item, unes couvertures de fer a cheval - vił.  
 6. Item, une autres couvertures de fer - viił.  
 6. Item, une autres couvertures - - - viiil.  
 17. Item, haubers a tournoier - - - xls.  
 Item, plusieurs menues pieches de  
   haubergons - - - - - iiil.  
 Item, ii espées, ii petites misericordes - lxs.  
 Item, ix espées casenne<sup>17</sup> vis. valent,  
   et sont loiées d'une longue renges - liiis.  
 Item, xv espées loiées d'une renga de  
   soie, chascune xiis. valent - - - ixł.  
 Item, une espée garnie a pelle - - - cs.  
 Item, une autre espée garnie de bro-  
   dures des armes de Neele - - - vił.  
 Item, vii coutiaus a pointe - - - xxxs.  
 Item, v autres coutiaus - - - - - xs.  
 Item, ii coutiaus garnis d'argent - - - vis.  
 Item, i coutel a ymage a cristal et une  
   fourchette garnie d'argent - - - xs.  
 1. Item, xiiii fers a glaive - - - - - lvis.  
 1. Item, iii autres fers a glaive plus petis - viiis.  
 Item, ii paires de gantelés, couvers  
   de rouge cuir - - - - - xxs.  
 Item, iii maces - - - - - lxs.

- Item, a gipon.  
 5. Item, a gambeson.  
 5. Item, another gambeson.  
 Item, a white tunicle.  
 Item, a tunicle of samite, powdered with the  
   arms of Nesle.  
 Item, a cloak of red velvet and a hat embroid-  
   ered with the arms of Nesle.  
 Item, a tunicle of sky-blue cloth, powdered  
   with scutcheons.  
 17. Item, a whalebone shoulder-piece for the  
   tourney.  
 Item, a leathern brassard.  
 Item, a banner.  
 6 & 11. Item, a pourpointed housing for a horse, ii  
   silken head-stalls, iii Montauban hats, iii  
   helms, and a varnished bascinet.  
 11. Item, another bascinet.  
 10. Item, ii pairs of plates.  
 18. Item, iii pairs plates, ready lined for the body.  
 Item, to viii haubergeons and hauberks and  
   iii camails.  
 Item, a standard (or gorget).  
 6. Item, an iron trapper for a horse.  
 6. Item, another iron trapper.  
 6. Item, another trapper.  
 17. Item, a tourney hauberk (or hauberks).  
 Item, several small fragments of haubergeons.  
 Item, ii swords and ii small misericordes.  
 Item, ix casenne swords, worth vis., with long  
   sword-belt attached.  
 Item, xv swords, with silken belt, at xiis. each.  
 Item, a sword garnished with hide.  
 Item, another, garnished with the arms of Nesle  
   in needlework.  
 Item, vii stabbing knives.  
 Item, v other knives.  
 Item, ii knives garnished with silver.  
 Item, a knife adorned with an image of crystal,  
   and a fork garnished with silver.  
 1. Item, xiiii glaive heads.  
 1. Item, iii smaller ones.  
 Item, ii pairs of gauntlets covered with red  
   leather.  
 Item, iii maces.

<sup>17</sup> Casenne—so printed in text. I am at a loss for meaning unless a misprint for 'cascune' (= chacune) rather illegibly written in MS.

POSTSCRIPT.—Though the foregoing list of military gear mounts up to a considerable total, and includes almost every kind of garment or weapon employed in war and in the lists, yet the distribution of items seems rather disproportionate. One class of objects is found in abundance, another equally important set of items being exceedingly limited. Solerets are nowhere men-

tioned, and I much doubt whether they were then in use. It should, however, not be forgotten that but for the owner's untimely fate the list would be considerably swelled by the inclusion of numerous pieces of valuable armour which actually fell into the hands of the Flemish spoilers. Hence, for instance, the total absence of spurs.



# NOTES ON PICTURES IN THE ROYAL COLLECTIONS

## ARTICLE VII—THE QUARATESI ALTARPIECE BY GENTILE DA FABRIANO

BY LIONEL CUST, M.V.O., F.S.A., AND HERBERT HORNE



AMONG the paintings of the early Italian school which were purchased by H.R.H. Prince Albert, and have recently been removed from Osborne House to Buckingham Palace, there is a fine upright panel-painting in a gothic frame, rightly ascribed to Gentile da Fabriano.<sup>1</sup> This painting was purchased by Prince Albert from Mr. Warner Ottley in 1846.

The importance of this painting as a genuine work of Gentile da Fabriano must be evident to all students of art, in view of the small number of Gentile's paintings that have come down to us, and the important influence exercised by him on the painting of northern Italy. Important as the painting is in itself, both its artistic and its historical value are immensely increased by the facts concerning the painting, which have been put together by Mr. Herbert P. Horne, and most kindly placed by him at the service of *THE BURLINGTON MAGAZINE*. From Mr. Horne's notes it will be seen that the painting, now at Buckingham Palace, is the missing centre panel of the once five-leaved altarpiece of which four leaves, now joined together, with figures of saints are now in the Uffizii Gallery at Florence. This painting in its present condition is here reproduced from a photograph kindly sent from Florence by Mr. Horne.<sup>2</sup> The predella, described by Mr. Horne, with the scenes from the life of St. Nicholas is probably in some English private collection. It is to be hoped that Mr. Horne's interesting remarks on the history of this painting may result in this predella being brought to light.

LIONEL CUST.

It has been generally supposed, and Professor Venturi expressly states it in his annotated edition of Vasari's 'Lives' of Gentile da Fabriano and Il Pisanello,<sup>3</sup> that the panel of the Virgin and Child by the former master in the Jarves Collection, at Yale College, New Haven, U.S.A., originally formed a part of the famous altarpiece painted by Gentile for the church of San Niccolò at Florence. This, however, is an error; for the central panel of the Quaratesi altarpiece, of which only the four lateral panels now remain in Florence, is to be identified with a painting of a Virgin and Child enthroned, and surrounded by six angels, in the King's Collection at Buckingham Palace. It will be seen on comparing this panel with those in the Uffizii, that not only is the arrangement of the paintings in the pediments—the seraphim at apex, the half-length figure looking down, and framed by a circular moulding in the centre, and the two half-length flying figures of angels bearing scrolls at the foot—identical in all of them, but the green and red pattern of conventional flowers within circles of the pavement on which the saints in the lateral panels are standing occurs on either side of the carpet covering the steps of the Virgin's throne, in the King's panel. Moreover, both the wooden moulding running up the sides of the pediment, and that of the little 'tondo' within the gable, together with the carved woodwork of the arch, with its foliated crockets above and its cusps below, of the latter panel, are precisely similar in design to the corresponding portions of the frame still surrounding the panels in the Uffizii, and are probably original, though restored and re-gilt. Lastly, the panel at London so closely recalls those at Florence, not only

<sup>1</sup> Plate I, page 471.

<sup>2</sup> Plate II, page 475.

<sup>3</sup> Firenze, 1896, page 24.



CENTRAL PANEL OF THE QUARATESI  
ALTARPIECE BY GENTILE DA FABRIANO,  
IN THE COLLECTION OF H.M. THE KING,  
AT BUCKINGHAM PALACE.



## *The Quaratesi Altarpiece in the Royal Collections*

in manner, but in the character of the heads, the design of the draperies, the elaboration of the ornaments, and even in the lettering on the aureoles, that it cannot be doubted that all these various paintings originally formed part of the same altarpiece.

The earliest writer to allude to this altarpiece is Vasari, who speaks of it for the first time in the second edition of the 'Lives,' published in 1568. 'In Florence,' he states, besides the Adoration of the Magi which Gentile painted for the sacristy of Santa Trinità, 'in San Niccolò, at the Porta San Miniato, he executed for the high altar the painting on panel, which of all the things I have seen by his hand appears to me without doubt to be the best; since, besides our Lady, and many saints who stand around her, all admirably done, the predella of this picture, full of stories of the life of St. Nicholas in little figures, could not be more beautifully nor better painted than it is.'<sup>4</sup>

Nearly a century later, when Stefano Rosselli compiled his 'Sepoluario Fiorentino' in 1657, the picture was still in its original position, above the high altar of the church. Since Rosselli's work still remains in manuscript, I will quote textually the passage in his account of San Niccolò relating to the altarpiece: 'La Tribuna, o Cappella Maggiore di questa chiesa, è della Famiglia de Quaratesi, e ui si uede L'Arme loro in più luoghi, e particolarment<sup>e</sup> nell' Arco di dett<sup>a</sup> Cappella.

'La Tauola è di mano di Gentile da Fabbriano, ed è secondo che dice Giorgio Vasari nella sua Vita la meglio cosa che elli [*sic*] facesse, il che douette parere ancora ad esso auendoui lasciato scritto il suo nome con le seguenti parole //

'Opus Gentili [*sic*] de Fabriano 1425 Mensis Maij //

'Al sepoltuari<sup>o</sup> del 1580 //

'Coro, Altare, e sepoltura di Bernardino di Castello Quaratesi.'<sup>5</sup>

<sup>4</sup> Vasari, ed. 1568, Vol. 1, page 401. <sup>5</sup> Firenze, Biblioteca Nazionale, Codice Magliabechiano, Cl. xxvi, No. 22, fol. 193 recto.

The last two sentences of this notice must, doubtless, be taken to mean that according to a 'Sepoluario,' or list of tombs and burial places, which had been drawn up in the year 1580, and which Rosselli had seen, presumably in the custody of the church authorities, the choir, altar and burial place below it had been erected at the expense of Bernardino di Castello Quaratesi.

This Bernardo Quaratesi, or da Quarata (so called from the place where his family had their origin), took a prominent part in the public affairs of his time; he enjoyed the important office of Prior in 1376, 1392, 1404, and 1408, and that of Gonfalonier, or chief magistrate of the Republic, in 1419, when Pope Martin V made his entry into Florence. Richa cites an instrument, dated 21 October 1421, in which this Bernardo is called 'Restaurator, Innovator, and Benefactor Ecclesie S. Nicolai Vltrarunum.'<sup>6</sup> And there can be little doubt that it was he who, in the course of his restoration of San Niccolò, commissioned Gentile to paint this altarpiece for the sanctuary which he had renewed. But to return to the picture. Not long after Stefano Rosselli wrote in 1657, Gentile's painting appears to have been removed from the high altar, and hung on the wall of the choir, behind it; for Giovanni Cinelli, in his edition of the 'Bellezze di Firenze,' published in 1677, alludes to the picture as being then 'nel coro.'<sup>7</sup> The picture, however, still remained intact when Richa published the last volume of his 'Notizie delle Chiese Fiorentine' in 1762,<sup>8</sup> for he not only speaks of the figures of the four saints and the Virgin in their midst, but also of the stories in the predella, and gives the inscription on the frame with greater exactitude than Rosselli had done: 'Opus Gentilis de Fabriano mccccxxv. mense

<sup>6</sup> G. Richa: 'Notizie Istoriche delle Chiese Fiorentine,' Firenze, 1754-62. Vol. X, page 268.

<sup>7</sup> L.c., page 271.

<sup>8</sup> Vol. X, page 270.

## *The Quaratesi Altarpiece in the Royal Collections*

Maii.' Indeed, if we may trust Luigi Biadi, a writer who does not always verify his notices, 'la tavola di Gentile da Fabriano, rappresentante la Madonna con varj Santi,' was still hanging in the choir in 1824, when he wrote his 'Notizie sulle Antiche Fabbriche di Firenze non terminate.'<sup>9</sup>

From one of the notes in the edition of Vasari, published at Florence in 1832-38,<sup>10</sup> we learn, however, that the central panel of the Virgin and Child, together with the predella, had at that time disappeared, and that the four lateral figures of the saints, joined together as we see them now, alone were left of the altarpiece.<sup>11</sup> They remained in the choir of San Niccolò until 1879, when they were presented by the Marchese Quaratesi to the Gallery of the Uffizii, where they bear the number, 1310. The four saints commemorated in the lateral panels are St. Mary Magdalene, St. Nicholas, St. John the Baptist, and St. George, and the little half-length figures in the rounds of the pediments are St. Gabriel on the left, forming an Annunciation with the Virgin on the right, and two friars, intended perhaps for St. Francis and St. Dominic, between them.

The central panel of the Virgin and Child with angels passed into the collection of Mr. Young Ottley at some time previous to 1835, in which year it was seen by Dr. Waagen, who in his 'Works of Art and Artists in England'<sup>12</sup> speaks of the picture as a very important work by Gentile. After Mr. Young Ottley's death it was purchased from his nephew, Mr. Warner Ottley, in 1846, by Prince Albert.

<sup>9</sup> L.c., page 192.

<sup>10</sup> Reprinted in Vasari, ed. Le Monnier, Vol. IV, page 153.

<sup>11</sup> An engraving in the atlas of plates to Rosini's 'Storia della Pittura Italiana,' Pisa, 1839-47, Tav. xxxix, shows the state at that time of the panels now in the Uffizii. The present finials, the crockets above the pediments and the twisted pilasters are recent restorations. Professor Venturi is in error when he states (l.c., page 23,) that this engraving represents the altarpiece before it was mutilated.

<sup>12</sup> L.c., London, 1838, Vol. II, page 126.

Of the fate of the five predella panels, painted with stories of St. Nicholas, we know nothing; though they probably exist somewhere in private possession, forgotten or passing under another name. The commentators of Vasari state that a part of these panels passed into the collection of Cav. Tommaso Puccini of Pistoia; but Messrs. Crowe and Cavalcaselle assure us that the panels, which they saw in the possession of his heirs, were of another school and period.<sup>13</sup>

The Quaratesi altarpiece was painted during the latter part of Gentile's sojourn at Florence, and although it shows that the impress of Venetian art was still the dominant factor which had gone to mould his genius and modify early training (for what could be more in the spirit of the Venetians than the figure of the St. George?), yet it is evident that Gentile had been profoundly impressed by the large and serious qualities of the Florentine tradition of design, and that he was here endeavouring to produce a work which might hold its own in Florence, among the masterpieces of the Tuscan school. For us, perhaps, the famous Adoration of the Magi, in the Academy at Florence, with its gentle, flower-like gaiety and grace—at once as ornate and reticent as a piece of Nature's own handiwork—stands as the epitome of those qualities which we account characteristic of the master's genius. Yet to say this is to detract nothing from the beauty and importance of the panel at London. Of all his paintings of the Virgin and Child, the much-damaged fresco at Orvieto, 'Virgo et Christus infantulus in manibus ridens, cui nihil addi posse videatur' (as Fazio describes it), is alone comparable to the Quaratesi Madonna.

HERBERT P. HORNE.

<sup>13</sup> Crowe and Cavalcaselle, 'History of Painting in Italy,' ed. 1864, Vol. III, page 102.



(Photograph by Alinari).

PAINTINGS OF ST. MARY MAG-  
DALENE, ST. NICHOLAS, ST.  
JOHN BAPTIST AND ST. GEORGE  
FROM THE QUARATESI ALTAR-  
PIECE BY GENTILE DA FABRI-  
ANO; NOW IN THE UFFIZI  
GALLERY, FLORENCE





# AN EIGHTEENTH-CENTURY PAINTER: FRANÇOISE DUPARC <sup>1</sup>

BY PHILIPPE AUQUIER, CURATOR AT MARSEILLES



N almost unknown artist, yet one who, to judge by the works under consideration, deserves to be extricated from the obscurity to which time has relegated her, is represented at the Musée des Beaux-Arts in Marseilles by four canvases which have never been reproduced, but which are none the less precious. This fact would, in itself, have no particular claim upon the attention of the readers of *THE BURLINGTON MAGAZINE*, were it not for a tradition that the painter of those pictures, Françoise Duparc, spent a great part of her life in England. According to a well-known Provençal writer on art, Étienne Parrocel, 'London was the scene of her fame.' It will, perhaps, not be thought devoid of interest if I write a few words concerning an artist who is at present most unjustly forgotten in her own country.

Among the sculptors living in Provence at the end of the eighteenth century, and striving to follow in the wake of the illustrious Pierre Puget, was Albert Duparc, a native of Lorraine, whose children and grandchildren were all destined to devote themselves to the pursuit of the arts. Albert had, in particular, a son, Antoine, who was regarded as a very skilful statuary, and who was the father of Françoise, our artist, born in Marseilles in or about 1705. After first benefiting by her father's instruction, Françoise, while still a young girl, entered the studio of Jean Baptiste Vanloo, then living at Aix, and, later, like her master, left Provence for Paris. Did she actually cross to England and how did she come to do so? I am unable to say. It has been suggested that her sister, who had accompanied her to the French capital and who also cultivated the painter's profession, had died in her arms, and that Françoise determined to try to dispel her grief by

moving to a new country. This explanation is based only upon tradition, and I must be content to quote it with all reserve. It is stated by Parrocel that she painted a portrait of 'W. Stanhope Namington, earl of Northampton,' who died in 1756, and that the portrait was engraved by Ford. There is obviously a mistake in the name of the subject of this portrait, and there can be little doubt that Parrocel refers to a portrait engraved by Ford of William Stanhope, first earl of Harrington, who died in the year mentioned. This portrait, however, was painted by the Irish portrait painter Du Pan, doubtless during Lord Harrington's residence at Dublin as Lord-Lieutenant of Ireland. Parrocel evidently mistook the name of Du Pan for Duparc, and was misled by the fact that Harrington is in the county of Northampton, reading 'co. Northampton' as 'comte de Northampton.' This mistake throws doubt on the whole story of Françoise Duparc's residence in England, since the picture is the only one mentioned as having been painted by her in Great Britain.<sup>2</sup>

Be the facts as they may, François Duparc was possessed of brilliant qualities, and her learned and sober manner excites the emotions through its very simplicity. It suggests Chardin, whom Françoise may have known and whom she approaches in many ways, without, however, imitating him.

As for the works of Françoise Duparc now at the Musée des Beaux-Arts in Marseilles, it is somewhat difficult to determine precisely the period to which they belong. The necessary elements of comparison for this purpose are lacking. In any case, of these four canvases<sup>3</sup> at least two can have been painted only by an artist in the full possession of her talent; and these, treated

<sup>2</sup> We have been unable to find any evidence that Françoise Duparc ever resided in this country, and no picture painted by her in England has yet been traced.—Eds.

<sup>3</sup> Two of these paintings, the *Tricoteuse* and the *Vieillard*, measure 86 cm. high by 62 cm. wide; the two others, the *Laitière* and the *Vieille*, measure 87 cm. high by 70 cm. wide.

<sup>1</sup> Translated by A. Teixeira de Mattos.

## *An Eighteenth Century Painter: Françoise Duparc*

as real portraits, represent, one a *Jeune fille tricotant*, and the other, a *Vieille femme assise*. The girl knitting is seen at three-quarters; her head is lowered and turned to the left; she wears a small cap with a blue ribbon in it.<sup>4</sup> The old woman, represented turning three-quarters to the right, also wears a white cap and a dress of the same colour, and presents the appearance of a good housewife.<sup>4</sup> A rich and supple composition and a draughtsmanship at once firm and delicate, combined with exquisitely natural attitudes, form the chief qualities of these pictures, which occasion surprise and wonder to all the enlightened visitors of the art collections of Marseilles.

The two other pictures—also portraits—due to the same inspiration, represent, at half-length, one a *Jeune laitière*, the other a *Vieillard portant une besace*.<sup>5</sup> It would be difficult to form an opinion today of the original value of the *Laitière*, the character of which has been strangely altered by a cleaning process performed some ten years ago by a conscientious but inexperienced restorer. And, nevertheless, this work retains sufficient proofs of personality and skill to induce us to respect her who executed it. The mellow surface and the fresh and savoury colouring have, it is true, disappeared, to make room for annoying crudities of tone; but the graceful model still remains charming in her familiar pose, and her look, once so sportive and so faithfully rendered, is still bright and living.

The *Vieillard* also has eyes sparkling with humour and slyness. Unfortunately, this portrait does not generally display the same solid qualities that distinguish the three others. Its execution is slacker, its drawing less decided and personal. It conveys a sense of lassitude and weakness. Perhaps Françoise Duparc painted it in her declining years. Parrocel says that the artist, worn out by assiduous work and by a

series of calamitous events, had an old age as desolate as her maturity had been brilliant. Returning to Paris, after realizing the fortune which, according to him, she had acquired in England, Duparc there lost a brother, to whose education she had devoted herself and who was snatched away in the flower of his youth. Thenceforth only one thought occupied her mind: that of returning to her native city and there hiding herself, caring only to live far removed from the world, alone with her memories. She lived in such obscurity that we read how 'a merchant of that city, who was charged to hand her a sum of money from the Empress of Russia, had great difficulty in discovering her abode.' Nevertheless, she was elected as one of its members by the Académie de Peinture of Marseilles, and at last received at the hands of her fellow-citizens the homage due to her deserts.

The four pictures to which I have called the attention of connoisseurs<sup>6</sup> are apparently all that remains in Provence, and perhaps in France, of Françoise Duparc. Where are now scattered the fruits of a production which we have reason to believe as abundant as it was successful? I am bound to admit that I am unable to answer this question. This absence of knowledge concerning an artist who did great credit to French art has lasted only too long. At a time when public taste is restoring to favour so many graceful works produced by the art of the eighteenth century, it would, so it appears to me, be the merest act of justice to throw a little light upon the existence and the work of this very talented woman. It would be interesting to make a systematic search for her work in English collections in order to ascertain whether the story of her English residence has any foundation.

<sup>6</sup> These four works were bequeathed by their author to the City of Marseilles, which long kept them in its Hôtel Municipal. They were removed to the Musée des Beaux-Arts, in the Palais de Longchamp, on July 17, 1869.

<sup>4</sup> Plate I, page 479.

<sup>5</sup> Plate II, page 482.



PORTRAITS OF AN OLD WOMAN  
 AND A GIRL KNITTING, BY  
 FRANÇOISE DUPARC; IN THE  
 MARS-ILLES MUSEUM PLATE I

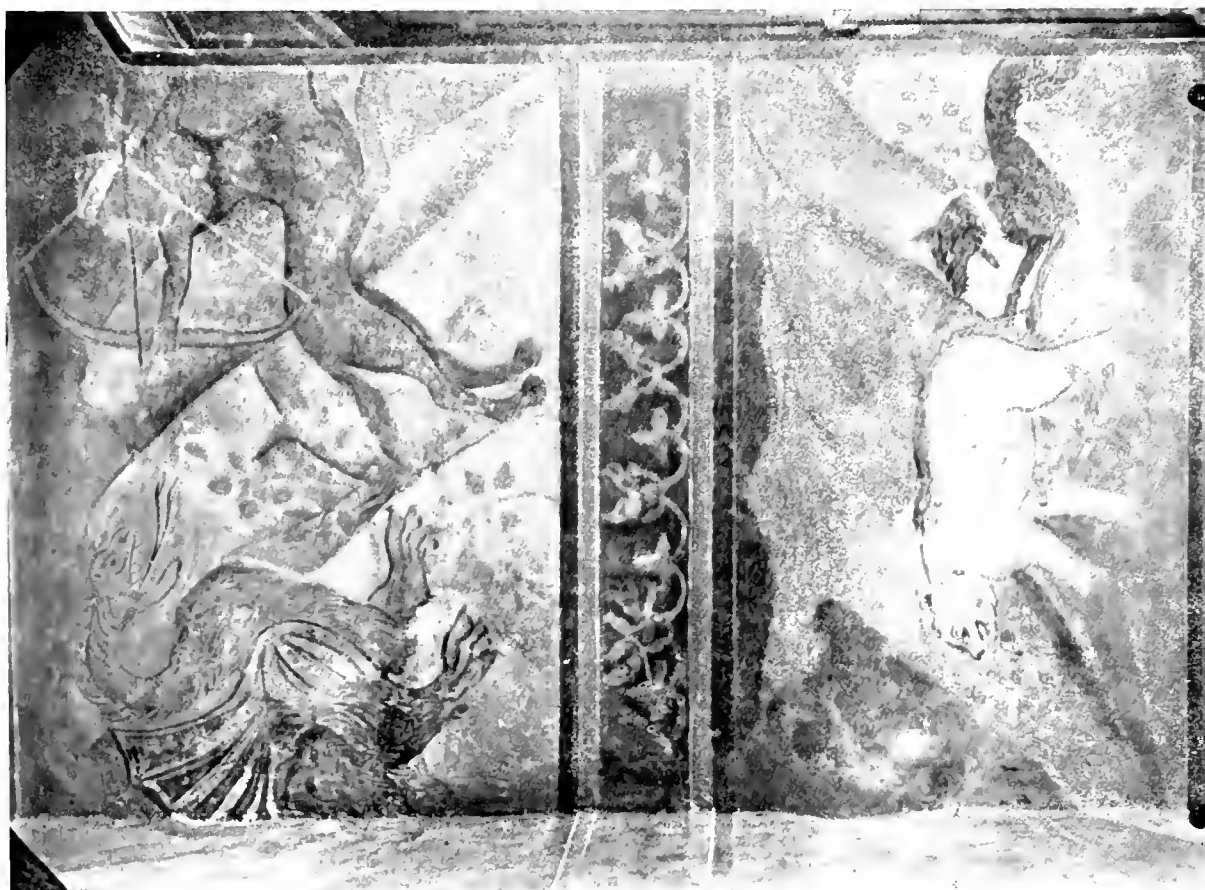
479



48'



A MILKMAID AND AN OLD MAN  
CARRYING A SACK, BY FRAN-  
ÇOISE DUPARC; IN THE MAR-  
SEILLES MUSEUM PLATE II







581

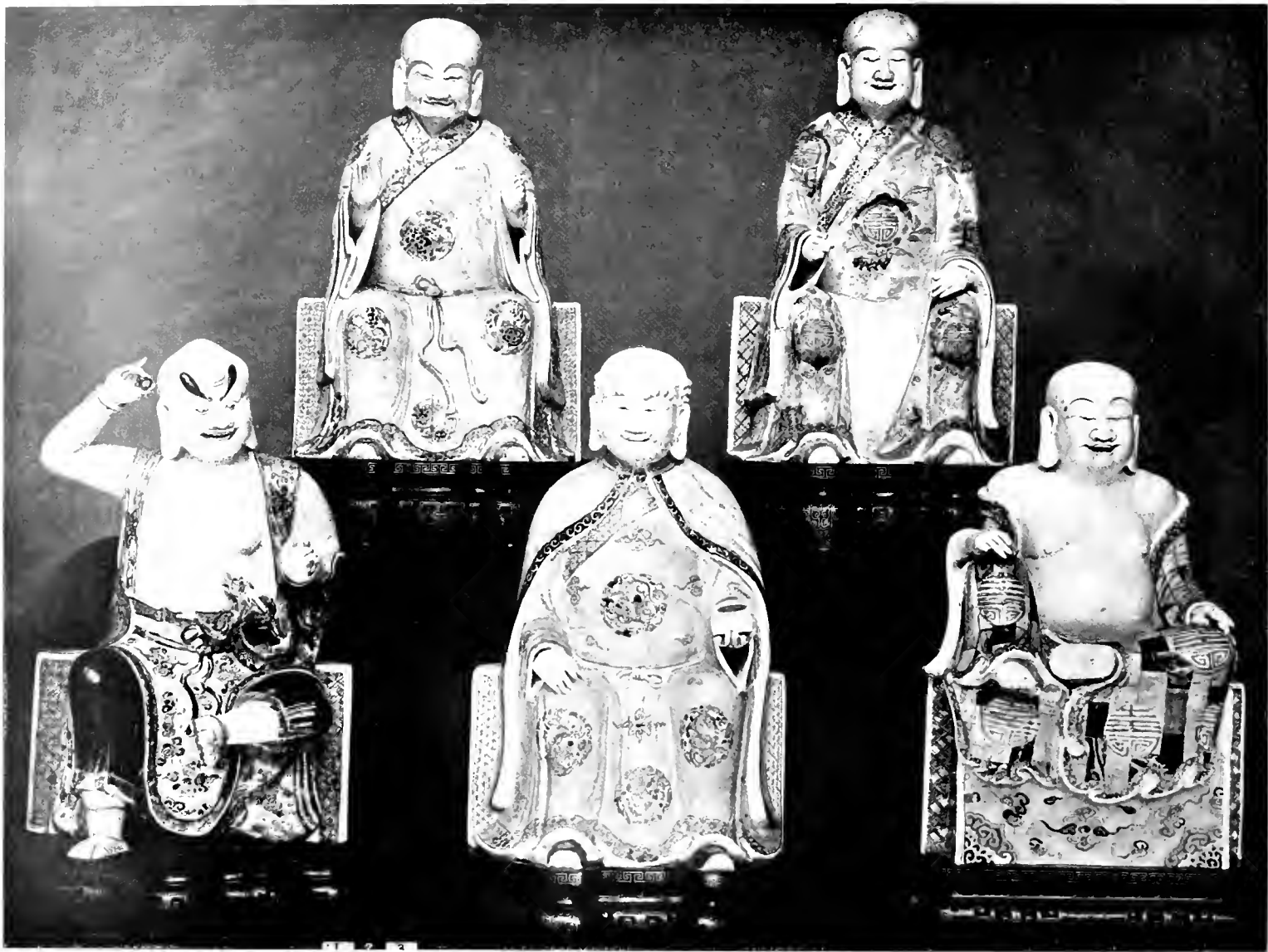


FIG. 1

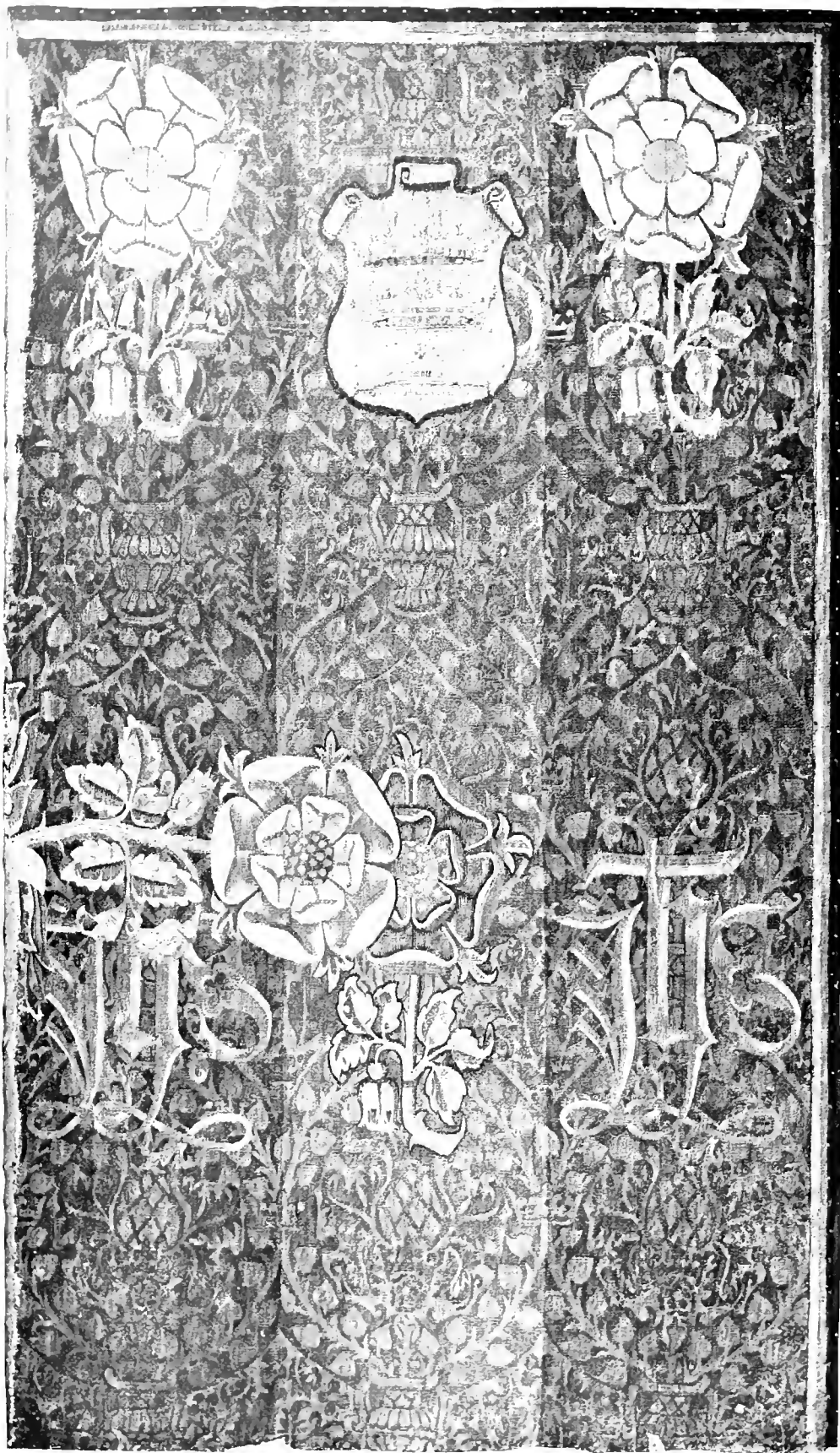
FIG. 2



PLATE II. MR. SALTING'S  
CHINESE PORCELAIN FIGURES



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NOTES ON WORKS OF ART  
PLATE IV. TAPESTRY AT WIN-  
CHESTER COLLEGE. REPRO-  
DUCED BY PERMISSION OF SIR  
KENNETH MUIR MACKENZIE,  
K.C.B., SUB-WARDEN OF WIN-  
CHESTER COLLEGE



# THE AUTHORSHIP OF THE SANGIMIGNANO FRESCOS<sup>1</sup>

**I**N the Council Hall, known as the Sala di Dante, in the Palazzo Comunale of Sangimignano in Val d'Elsa of Tuscany are certain frescoes of great interest and of considerable antiquity, the authorship of which has been hitherto unknown. But now, thanks to the unearthing of sundry dugento and trecento account books of the Commune which have, until lately, lain unregarded in the Florentine archives, it becomes possible to raise the question of authorship with a reasonable chance of arriving at a correct judgement. These paintings are ranged in separate scenes, in tiers, one above another on three sides of the room. Originally this scheme of decoration had been carried continuously round the four walls, but in the beginning of the trecento, the pictures opposite the windows were effaced (or painted over) by the great Maestà of Lippo di Memmo of Siena, which cuts short abruptly on both sides the more ancient frescoes. The date inscribed beneath Lippo's work is in Roman lettering, and stands thus, MCCCXVII.

Now, according to Pecori's History, this hall was first used for the council in December 1288, but we have in hand documents which prove the building of the Palazzo to have been far on its way to completion in 1270, in which year are notes of payments made to carpenters, and to a clerk of the works, and to master craftsmen and labourers who are working on the Communal Palace. These notes continue at intervals up to the close of the century.

We may therefore with safety conclude that the frescoes in question were painted after 1270 and before 1317. From the character of the work, we judge the artist to have been of the early Sienese school. There is a life-like spirit in these scenes of battle and the chase which is simply marvellous for the time, and this characteristic leads inevitably to the conclusion that here we have the precursor, in this school of Primitive Realists, of Duccio di Buoninsegna, its greatest master. There is the same living actuality of conception, but in Duccio is a perfection of technicality which is wanting in this earlier work.

Note the splendid swing in the action of these two knights, hewing at each other with great broadswords from the backs of their badly drawn steeds. Mark the abject panic of that poltroon in an opposite picture who is nearly choking the gallant brute which is bearing him to safety. The delineation is childish, the colouring crude, but the spirit is that of a man who has not merely witnessed, but participated in such action.

Then, further, we have a sense of humour in our painter. In the bear hunt of the lower tier,

the clumsy panting trot of the big white beast is in comic contrast to the swift rush of the lithe hound. Poor Bruin is at the end of his forces, but even in tragedy he is ludicrous. See the mild surprise in his otherwise despairing side-glances. Even when his small ears are set back in fearful anticipation of the fangs which will shortly be set in his flank, he has an argument against fate in his poor stupid head. And above this bear hunt, there is a delightfully comic griffin rampant, down whose wide and wicked jaws an arrow is about to speed from the taut bow of the centaur he menaces.

Only from the Sienese, at so early an epoch, could work of this character proceed. Independently of the colouring—utterly un-Florentine—the vivid reality and humour of it, coupled with defective delineation and an innocent disregard of the rules of perspective, stamps it as of the school which produced Bartolo di Fredi and the Lorenzetti pair, as well as Duccio and Simone di Martino. Its purely secular nature, in an age mainly devoted to religious conceptions, is of itself remarkable.

Now to confirm us in our judgement of the Sienese character of these paintings we have to present some documentary evidence of importance. First, this: In the year of our Lord 1270, in the city of Sangimignano, the council being assembled for the despatch of public business, 'it was proposed to make provision for a painter who wishes to live in Sangimignano and has asked that a house and *bottega* be granted him to dwell in for the carrying on of his art. . . . It is determined and signed that the Eight<sup>2</sup> provide for the aforesaid painter, and allow him from the Communal funds a house and bottega, or one or other as shall seem good to them, to secure his dwelling in Sangimignano as a useful thing, both for the Commune and for private persons.'

Here be it remarked that the Podestà in 1270 was M. Arrigolo Accarigi, of Siena.

Next, we have this item:—'1271, September 18th. It is agreed and signed of one consent by the same Eight, that a certain artist or painter of Siena, by name VENTURA, do have as his due of the goods and money of the Commune of Sangimignano to help his house rent for one year—s. 50. d. 0—only to be given, however, if he come and dwell and carry on his art in Sangimignano . . . to be given and paid by Buonaccorso Battegrani, the Vice-Chamberlain of the Commune, to him or them who shall let the said house to the aforesaid painter himself and not to any other or others whomsoever.'

Again, in 1273, the matter is continued thus: 'Item: s. 50. to Magister Ventura the painter of Siena, to help him to pay the rent of a house for one year where he is to live and abide for the year.'

Ventura must have been duly established in the post after 1273 as official painter to the Commune, with the privilege, without doubt, of

<sup>1</sup> Reproduced on page 483.

<sup>2</sup> Lords Priors.

## *The Authorship of the Sangimignano Frescoes*

gaining what he could by working also for private individuals. And from 1273 onwards until 1299, when 'Azzo the painter' is paid for some work, and in 1305, when 'Memmo, the painter of Siena,' is in residence, and at work in the *Pieve*, there is not any mention of painters other than Ventura.

Azzo is probably the 'Azzo del fu Masetto' who held bottega in Florence, under authorization to teach, about 1282 and for some years after, while Memmo of Siena is Memmo di Filippuccio, whose daughter Giovanna married Simone di Martino, and whose sons Lippo and Federigo are well known to art historians of the Sienese school.

Now of Ventura of Siena we have exact particulars in the books of the Biccherna of that city. He is Maestro Ventura di Gualtieri of the Popolo of S. Egidio who, about 1262, was fined to the amount of £25 by the Gran' Capitano, the Bolognese Andalo, for having painted a political skit on the then state of affairs, namely, 'a picture of a lion standing over The Wolf (shades of Romulus and Remus!), dealing her such a blow in the face with a *branca* that the blood issues forth.' Small marvel that the Capitano del Popolo would ruin an artist of so dangerously outspoken tendencies!

Here we remark, moreover, that Ventura was in 1262, even, an animal painter of note in Siena. The fine is large for the times. The inference is inevitable that the artist was well off.

In 1267 this same Ventura painted on the War Carroccio of his city the arms of the hapless King Corradino, who was then called in, to disaster, by the Sienese to help them in their straits. Later, in the annals of Pistoia, Ventura di Gualtieri of Siena, in company with Francesco di Pisa, is found to be working as assistant to Cimabue in Pistoia. Finally, his course seems to have ended at Sangimignano, where there seems to be good reason for attributing to him and his bottega these remarkable frescoes of war and the chase which Pecori considers to be in commemoration of celebrated actions of persons belonging to the history of the Commune.

That he may have executed other works in the city is more than likely. There are five very old frescoes in the church of the Collegiata, which bear a faint family resemblance to our scenes of the Council Hall. These have been recently discovered by the well-known antiquary and restorer of paintings, Signor Domenico Fiscale of Pisa, who also uncovered more fully than before the frescoes in the Palazzo Comunale, which, in Pecori's day, were scarcely discernible under their Vandalic couch of superincumbent plaster. There are also two frescoes in S. Agostino and one in S. Jacopo which may possibly be ascribed to Ventura on the strength of their similar colouring and delineation.

Of known works of Ventura none exist, so we have nothing with which to compare the frescoes

in the Council Room. These works are utterly unattributable to any other master of the period. No work done by any school before 1317 is equal to this in any respect. These paintings stand alone, and they are masterpieces of their kind.

As for the above-mentioned frescoes in the *Pieve*, they are decidedly inferior to these in execution. The writer has grounds for supposing them to be of the hand of Memmo, the father of Lippo, but of these she will treat in a forthcoming work, when certain evidence of which she is at present in search becomes available.

JEAN CARLYLE GRAHAM.

### THE PORTRAIT OF MR. AND MRS. EDWIN EDWARDS, BY FANTIN LATOUR, RECENTLY PRESENTED TO THE NATIONAL GALLERY<sup>3</sup>

SINCE Fantin Latour is chiefly known as a painter of flower pieces and allegorical compositions of moderate size and of singular charm, we may well ask how he came to be also a portrait painter of such uncommon excellence. One exquisite little picture, a *Study of a Girl's Head*, in Messrs. Obach's exhibition seems to supply the clue we need. The delicate modelling of this cool and pearly masterpiece was evidently learned from careful study of Prudhon, the French Correggio. A later and larger picture of a lady seated on a sofa in the same exhibition, and a small study, said to represent the painter's sister, seem to indicate that Fantin did borrow some of his peculiar skill in painting light and air from the example of Manet; but Prudhon and Correggio were his real teachers.

To the tender science which Fantin learned from these masters we owe the exquisite suavity of modelling and the grave restraint which mark the Edwards portrait, while in its precise statement of lighting, space, and atmosphere, we may recognize Manet's aims carried out by a more sincere and scrupulous craftsman. What this peculiar balance of qualities implies can be judged by any visitor to the National Gallery who will take the trouble, after seeing it, to cross the stairs and look at Millais's portraits of Gladstone and Sir Henry Thompson. It will be evident at once that neither of these figures is solid, that neither is surrounded by an atmosphere, that in spite of forced splashes of light on the foreheads, forced glitter in the eyes, and forced backgrounds to ensure the greatest possible contrast, neither of these paintings is sincere or even quite sound, and that each was done to attract attention by shouting louder than its fellows on an Academy wall.

The portrait of Fantin Latour makes no such clamorous appeal. It creates only the atmosphere of a simple room, but that atmosphere has the limpidity and vibration of the real air which envelopes a masterpiece by Rembrandt. In it the two quiet figures poise themselves with perfect

<sup>3</sup> Reproduced on page 493.



PORTRAIT OF MR. AND MRS. EDWARDS BY  
FANTIN-LATOURE, PRESENTED BY MRS.  
EDWARDS TO THE NATIONAL GALLERY.



## Notes on Various Works of Art

naturalness, the handling is sober yet masterly, the design massive yet perfectly balanced, the colour is the colour of a noble and serious picture, and among the portraits of the great masters at Trafalgar Square it has found its proper place.

C. J. H.

### MR. GEORGE SALTING'S CHINESE PORCELAIN FIGURES IN THE VICTORIA AND ALBERT MUSEUM<sup>4</sup>

A MOST interesting addition to the magnificent collection of Chinese porcelain lent by Mr. George Salting to the Victoria and Albert Museum are the figures representing Mi-lo Fo, and seven of the eighteen Arhats ('Lohan') or disciples of Buddha.

Unfortunately, owing to the lack of the usual attributes, only two of the figures can be satisfactorily identified, namely, Figs. 1 and 2 in Pl. I. Of these, Fig. 1 represents the well-known Panthaka, the tenth in the list of the Arhats. He is shown holding up the sacred gem, which the dragon at his side is endeavouring to reach. Fig. 2 has been identified by Dr. Bushell as Mi-lo Fo (Maitreya Buddha); he is supposed to dwell in the Tushita heaven awaiting re-birth as the future Buddha. He is seated in the conventional attitude, with the sole of his left foot held up to display its mystic signs, and is supported on clouds, which are painted in coloured scrolls on the pedestal. He should also hold a rosary in his right hand.

The great rarity of these figures renders them an extremely important addition to Mr. Salting's collection. They were probably made in the period of the Emperor Yung-Chêng (1723-1735). C. H. W.

### TAPESTRY AT WINCHESTER COLLEGE<sup>6</sup>

THE history of tapestry-making in England has yet to be written. An example which may prove a helpful landmark, when the task is undertaken, has recently become the object of some attention. It is now several months since the governing body of Winchester College decided to remove from the walls of the audit room of the college some old discoloured fragments of tapestries which were greatly in need of cleaning and restoration. Two of these pieces, at one time forming part of a single large tapestry, are of unique interest. Their general design is unusual and remarkable. The ground, in alternate vertical bands or 'panes' of red and greenish blue, is covered with a foliated pattern, of the same colours but of darker tone. This underlying pattern forms a background for a series of large designs, consisting of the sacred monogram IHS in flourished characters of late gothic type, and of a rose on a stem, white when occurring on the red pane, and red when on the blue pane. A further scheme of ornament is then applied over all. Across what was probably the middle of the tapestry is placed a large stem of

roses, and near the top edge is repeated at intervals a blue shield bearing three golden crowns in pale. There is little doubt that some symbolic meaning was intended to be attached to this scheme of ornament. The red and white roses naturally suggest the union of the rival houses of Lancaster and York by the marriage of Henry VII with Elizabeth of York, and to that period the tapestry undoubtedly belongs. The heraldic shield gives a further clue. In Sir David Lyndsay's Scottish Heraldic Manuscript, dating from the year 1542, this same shield occurs,<sup>6</sup> ascribed to 'Arthur kyng off britannie.'

An event which happened at Winchester about the time the tapestry was produced may afford a solution to the problem it presents. That event was the birth of an heir to the throne in 1486. It is well known that the queen was purposely conducted to Winchester, in order that the hoped for prince might be born there. He was baptized in the cathedral and named Arthur, in honour of the British hero, who at Winchester 'caused a great round table to be made, and at the same the knights at Pentecost or Whitsunday did sit and eat.' Further, it is related that the young Prince Arthur's descent 'was traced by industrious genealogists from Cadwallader and the ancient British kings; so that while on the mother's side he was the undoubted heir of the house of York, the defects of his father's title were compensated by a pedigree carried back to the fabled Brutus.'<sup>7</sup> Can it be that the tapestry commemorates the birth of the prince, and that the devices it bears have reference to the ancient lineage claimed for him, as a descendant both of the Plantagenets and the old British kings?

The scheme of the design upon the tapestry is unmistakably English, but the place of its manufacture cannot be satisfactorily settled at present. Some small tapestry borders at Hampton Court, bearing the arms and motto of Cardinal Wolsey, show certain points of similarity. Other tapestries once belonging to the great cardinal—'pieces of hangings paned white and green, with branches of roses, red and white,' as they are described in his inventory<sup>8</sup>—might have proved of interest in connexion with the Winchester fragments. But they no longer exist, and it is not stated where they were made. The cardinal had many fine sets woven in the Low Countries, the sizes and subjects being determined beforehand. But perhaps his 'paned' hangings were not of their number, and it may be possible yet to prove that England in the early Renaissance was capable of producing tapestries fit to grace the walls of the splendid cardinal, or to commemorate the birth of a royal prince.

A. F. KENDRICK.

<sup>6</sup> Facsimile reproduction, edited by David Laing, LL.D. (1878), Pl. 10.

<sup>7</sup> 'Dictionary of National Biography.'

<sup>8</sup> Quoted in 'History of Hampton Court Palace in Tudor Times,' by Ernest Law.

<sup>4</sup> Reproduced on pages 486, 487. <sup>6</sup> Reproduced on page 490.

THE PORTRAIT OF ISABELLA BRANT  
IN THE HERMITAGE<sup>1</sup>

GENTLEMEN,

The author of the flattering notice of my 'Rubens' in the January number of THE BURLINGTON MAGAZINE mentions four pictures which he considers I am wrong in attributing to the master. To justify my own opinion and refute that of your reviewer on the authenticity of all those works would be to make too great a demand on the time and patience of your readers, and I am content to ask for a little space to examine one only of his corrections and demonstrate the mistake on which it is founded. This single instance will, I hope, suffice to show whether my attributions are made with or without sufficient cause.

I will take the first work rejected by your reviewer, the portrait of Isabella Brant in the Hermitage. It happens to be the most interesting of the four, since it is the only one which your reviewer attributes definitely to a certain artist, basing his opinion on some appearance of proof, and so giving me the opportunity of refuting him by chapter and verse.

Your reviewer writes: 'The superb portrait of Isabella Brant, at St. Petersburg, is not by Rubens; it is one of Van Dyck's masterpieces, and was presented by the pupil to the master'—a short and decisive remark which is much to the same effect as the statement in the 1895 catalogue of the Hermitage: 'Till lately this picture was considered to be by Rubens, but expert examination by W. Bode has shown it to be a very fine and characteristic specimen of the first manner of A. van Dyck, dating from 1620-1623. This is probably the identical portrait of Isabella Brant which Van Dyck, on leaving for Italy in 1623, presented to Rubens, who kept it in his house till his death, as we know from its appearance in the inventory of the works of art in his possession.'

Let me observe, to begin with, that Van Dyck's portrait of Isabella Brant is not mentioned among the ten pictures by his famous pupil which were in the possession of Rubens at his death and are enumerated in the 'Spécification des peintures trouvées dans la maison mortuaire.' If Van Dyck had really given Rubens a portrait of his first wife, Rubens would almost certainly have kept it, and some trace of it must have been discovered in the division of his estate. But we have no documentary evidence that Van Dyck ever made his master such a present. It is nowhere either mentioned or indicated. The earliest biographers of the artist, Roger de Piles, Bellori, and Soprani, do not allude to it, and Félibien is the first to state that Van Dyck painted Rubens's wife, and gave him the portrait with two other pictures on the eve of his departure for Italy ('Entretiens sur les vies et sur les ouvrages des plus excellents peintres.' Paris, 1666). According to D'Argenville, it was Rubens's

<sup>1</sup> Translated by Harold Child.

second wife whom Van Dyck painted. Houbraken passes the story on with additions. Rubens, he says, wanted to give Van Dyck his daughter in marriage, but Van Dyck was in love with the mother, and had no affection to spare from Isabella Brant. With that embellishment the tradition was repeated in whole or in part by nearly every subsequent historian; and we may, without the slightest hesitation, relegate the whole story to the domain of legend and turn our attention to what positive knowledge we have of the picture and its history.

We meet with it first in the collection of Crozat, Baron de Thiers, where it was said to be painted by Rubens. In 1771 Catherine II bought it of a collector, and since then it has remained in the Russian Imperial Gallery. The earliest editions of the catalogue of the Hermitage attribute it to Rubens, and it continued under his name till 1895. Waagen called it *Eins der statlichsten, mir von Rubens bekannten portraits*. In the note quoted above, the 1895 catalogue of the Hermitage explains how it came to be transferred to Van Dyck. It is well known that about that time the great historian of the Fine Arts, Wilhelm Bode, had been struck with the fact that the portraits painted by Van Dyck before his visit to Italy were astonishingly like those of Rubens. Starting from that idea, he was instrumental in the attribution to the pupil of a number of portraits which had long passed as the master's, and every subsequent historian has borrowed a ray of his light. The only thing was that, with the usual zeal of the explorer, Bode went too far, and sought with excessive anxiety for opportunities of bringing his new discovery into play. That all doubtful works should be fathered on Van Dyck is still a matter of course; but Bode lost faith in the most incontestably authentic works—the portraits of Jean-Charles de Cordes and his wife Jacqueline van Caestre, for instance, in the Museum at Brussels—and wanted to take them from Rubens. The catalogue of the Hermitage, then, informs us that about 1895 Bode expressed the opinion that the portrait of Isabella Brant was the work of Van Dyck, and that on his decision it was so attributed. But in what terms he expressed that decision we do not know. To the best of our knowledge the eminent critic never published it.

What considerations did he found it on? It will be as well to examine the picture. Isabella Brant is sitting in the courtyard of her house on the Wapper. She is bareheaded and richly dressed, with a rose in one hand and her fan in the other. On the right is the portico between the courtyard and the garden. Comparison of this portrait with the others of Isabella Brant shows that here the sitter is older than in the rest. She was born in 1591 and died in 1626. In this picture she is certainly over thirty, and might be quite thirty-five, and my opinion is that Rubens



## *The Portrait of Isabella Brant in the Hermitage*

painted it about 1625. Granting for a moment that it is by Van Dyck, he must have painted it on the eve of his departure for Italy in 1623, when Isabella Brant was thirty-two. But this difference of two years is not my reason for rejecting the attribution to Van Dyck. In the first place there is the painting itself. That the picture is a masterpiece no one denies; it is equally agreed that it is a painting from life. None of the Van Dycks of this period come anywhere near this perfection, and none are painted in this manner. The portrait shows the minuteness and fluency, the calm, the naked truth with no touch of artifice, that were the appanage of Rubens. Van Dyck's way was to idealize, to make up his portraits, and it would be a miracle if under his brush Isabella Brant presented this absolute conformity with the other portraits of her which were the work of Rubens. The colour is rich. She wears a red skirt with gold stripes; her bodice is all of the colour of gold, and her laces are as delicately painted as they were worked. The head is strongly handled, the skin a little sunburnt and the cheeks touched with red. The painting is so fine that Rubens himself never surpassed it, and certainly Van Dyck could have done nothing like it in 1623. I have examined the picture again and again, and never has the least shadow of doubt crossed my mind. The only explanation of Bode's mistake seems to be the direction set to his thoughts at any given moment by the application of his famous discovery.

So much for the internal evidence; the external evidence is no less strong. Isabella Brant is represented sitting in the courtyard of her house with the building beside her. Van Dyck never places his figures in a confined space of this kind; at most he puts in the background a pillar, a piece of drapery, or a tree. To him the sitter was everything: he represents him mounted or on foot, alone or in a group, but nothing is of any consequence beyond the figures. Rubens, on the other hand, has a predilection for painting the members of his family in their familiar surroundings. He represents himself and his brother with Justus Lipsius and Jan Woverius in a richly furnished room (Pitti Palace); himself with Isabella Brant in youth in front of an arbour of honeysuckle (Munich), or with Helena Fourment in their garden (*Id.*), or on a terrace (Baron Alphonse de Rothschild); Helena Fourment alone coming out of a fine house (*Id.*). That is another detail in which this picture presents the characteristics of Rubens, and not of his pupil.

My final and not least important argument is this. In 1893 the British Museum bought a superb drawing of the head of Isabella Brant, incontestably by Rubens. It represents the sitter rather more full face; but the likeness to the picture at St. Petersburg is absolute in every detail of the features, the arrangement of the hair

and the expression of the face. The drawing is evidently a study for the portrait under consideration; and the maker of the drawing was the painter of the portrait.

In 1896 I laid most of these facts before the author of the 1895 catalogue of the Hermitage. He accepted my conclusion, and the latest edition of the catalogue restores the picture to Rubens. I believed then that its odyssey was over, but I see that I was wrong. Legends die hard. Like the phoenix, this legend died in St. Petersburg to rise again on the banks of the Thames, and it begins its new flight under the auspices of THE BURLINGTON MAGAZINE. I have thought it only my duty to try to clip the wings of the pertinacious fowl once more in the hope of bringing its career to a close.

MAX ROOSES.

### THE VAN EYCKS AND M. BOUCHOT

GENTLEMEN,

One of the most distinguished partisans of the Van Eyck romance, Mr. H. W. James Weale, does me the honour to ridicule me very wittily in the *Bulletin de l'Art* of Paris, and in the BURLINGTON of February, 1905. Mr. Weale, who has devoted a long life to the study of *one* question, reserves to himself the privilege of treating it, and defends with a most jealous care every approach to it. In reality his article is less an answer to my note of December 24 than to the chapter on 'The Question of the Van Eycks' in the recently published volume on the French 'Primitifs.' I had studiously avoided mentioning in that critique the name of Mr. Weale, and had acted with all the politeness we are accustomed to in France. But Mr. Weale, notwithstanding, after having applied to me in several phrases the lash of his disdain, endeavours to *prove* to me that I am no better than the Belgian 'Agathopedes.' Such a way of discussing is not usual, and I could have answered in the same strain, and have told him that, of all the hypotheses more or less plausible, to prove which he has puzzled his brains with greater or less trouble, not one will remain a dozen years hence. And it is because Mr. Weale is convinced of the fact that he is not pleased.

It would appear from his words that his greatest reproach against me is not having read his works. He is completely mistaken. I know them by heart, and therefore am able to confess that he has never convinced me. Moreover, I am not alone in that respect: many other persons hold the same opinion. When, therefore, Mr. Weale distinguishes the Van Eycks one from the other, when he explains to us by reasons more or less extrinsic the share either of the two has had in the Lamb, he reminds me of George Sand writing on the tapestry of the Lady with the Unicorn. It was, therefore, not without a certain astonish-



## The Van Eycks and M. Bouchot

ment that I read his jeering observations in the *Bulletin de l'Art*, in which he thought fit to attack me the first.

He shows that, after fifty years of exclusive examination, many details have escaped him. The name of Van Eyck is interpreted by him according to the needs of his cause. He speaks of facts unknown as facts proved, and he makes use of these pseudo-proofs to assert other facts. He states that the primitive form of the name is *Van Eyck* and not *De Eyck*; now he knows nothing of the subject. He quotes *Lavinie Van Eyck* as a proof; now, she is named *Van der Eecke*, which clearly affords a glimpse of the primitive *De Eycke* (the *de* employed in the form of an article like *the* in English). As for *Coene*, he only admits of one form; now we are acquainted with at least four or five: *Cosne*, *Cône*, *Coine*, *Coing*. Now *Coing* is the French translation of the German word *Ecke* or *Eyck*. Van Eyck is a singularity of the Franco-Flemish scribes, who were as ignorant of the true orthography of the name as Mr. Weale and myself. Therefore it is not at all surprising that the French should have translated *Eyck* by *Coin*, at the period when Jacques Coin inhabited Paris, A.D. 1398.

Since in addition to these probabilities there are the moral presumptions deduced from MS. documents, referring, there is great reason to think, to the manuscripts of *Cône* himself, and as in those manuscripts, anterior to the 'Lamb,' we perceive the undeniable mark of identity between them and the works of Van Eyck, it is not such a gross folly to present Jacques *Cône*, who had laboured at Milan in 1399, and became painter to the Duke of Burgundy in 1404, as being the master, or at least the possible inspirer, of the two illustrious brothers. I am quite aware that this presumption disturbs certain opinions already formed, but it deserves better than to be examined

with witticisms alone. To my mind, Mr. Weale does not appear to be sufficiently prepared to undertake such a study, and, in fact, my proposition was not addressed to him, and he was wrong in considering it as an affirmation *ne varietur*.

HENRI BOUCHOT.

### MR. SIMONSON'S 'FRANCESCO GUARDI.'

(THE BURLINGTON MAGAZINE, page 332,  
January 1905.)

GENTLEMEN,

Allow me to correct a mistake of your reviewer in the notice of my book on 'Francesco Guardi' which appeared in your journal last month.

In it your reviewer writes: 'The criticism of Guardi's motives and painting is for the most part fair, so that we have little cause for comment except on the author's view of Canaletto's Scuola di S. Rocco at the National Gallery.'

As I do not hold and have nowhere expressed the view attributed to me, namely, that the figures in this picture were inserted by Guardi, I feel called upon to state the fact. Whatever difference of opinion may exist as to their authorship, and after careful examination of the Windsor pictures and Canale's other works, I cannot agree with your reviewer that the figures in the picture of the Scuola di S. Rocco were painted by Canale himself, it is certain that they were not inserted by Guardi, and no student of Guardi could suppose for a moment that they were.

GEORGE A. SIMONSON.

[Our reviewer writes:—'I regret that I should have misunderstood page 51 of Mr. Simonson's book, but the passage is so vaguely worded that, even now, I cannot tell exactly what he means. If Mr. Simonson had studied Canale more thoroughly he would be less unjust to the figure-painting in his earlier works.']

## BIBLIOGRAPHY

### PAINTING

THE BRIDGEWATER GALLERY. ONE HUNDRED AND TWENTY OF THE MOST NOTED PAINTINGS AT BRIDGEWATER HOUSE. Reproduced in photogravure from photographs by Walter Longley Bourke, M.Inst.C.E., with descriptive and historical text by Lionel Cust, M.V.O. Archibald Constable & Co. 50 guineas net.

THE last few years have witnessed the publication of more sumptuous books on the fine arts than any period of similar length in the history of the world, and among these books Messrs. Constable's monumental volume on the Bridgewater Gallery must take the first place. Indeed its excellence is so remarkable that we cannot help regretting that its price and its huge scale, even though it

allows the pictures in the Bridgewater Gallery to appear in a form worthy of their excellence, must prevent it from being in the hands of many collectors. The book is accompanied by a portfolio of reproductions of a still larger size, which makes it possible to study some of the famous Titians almost as completely as if we were in the presence of the originals.

The first and paramount claim of the work upon the attention of collectors lies in the excellence of the plates. Mr. Bourke is evidently a complete master of the art of photographing pictures, and has used the camera with such consistent judgment that we are nowhere conscious of any material loss in the process of reproduction, excepting the inevitable loss of colour. Nothing is really more difficult to photograph successfully than a good

oil-painting, especially when the negative obtained has to be made the basis of a photogravure, and we appreciate Mr. Bourke's skill the more fully because his photographs have stood the test of engraving so wonderfully. The chief difficulty of photographic engraving on copper lies in the tendency to murkiness in the shadows, and we have never seen a series of plates in which this has been so successfully avoided, while the slightest gradations and transitions still retain their delicacy.

The importance of the book is enhanced by the fact that this wonderful accuracy of photographic process has been lavished upon a collection of pictures well worthy of it. The Bridgewater House Collection is but a century old. By an extraordinary piece of good fortune its founder was able, at a stroke, to form a collection ranking among the two or three finest private collections in Europe.

Mr. Lionel Cust gives an amusing account in his preface of how the duke of Bridgewater was suddenly roused into starting the practice of collecting, and how shortly afterwards the unique opportunity occurred. The famous Orleans collection, the original nucleus of which was the still older collection of Queen Christina of Sweden, had to be sold to provide 'Philippe Egalité' with money. The purchaser of his Italian and French pictures brought them to England to escape the Revolution. Afterwards he returned to France, was recognized, and was guillotined. The pictures, however, were sold to a syndicate of three noblemen, the duke of Bridgewater, his nephew the Earl Gower, and the earl of Carlisle, for the absurd sum of £43,000. Things still stranger followed.

The three noblemen divided the pictures, put aside those which they did not want themselves, and disposed of this residue by private treaty. The importance even of this residue may be judged by the fact that it contained Titian's Rape of Europa, Sebastian del Piombo's Raising of Lazarus, and, it is said, the Hertford House Perseus and Andromeda, in addition to many other notable works. The sum realized by these remnants was £41,000. Thus the Bridgewater House Collection, including at least two Raphaels, four Titians, and several works by Rembrandt, in addition to about a hundred selected specimens of the other masters of the Italian and Dutch schools, cost its owner less than £1,000.

Mr. Lionel Cust has annotated the reproductions with his accustomed care, knowledge, impartiality, and brevity. We could almost wish that he had been less lavish with the last two qualities. He treats the good pictures with such rigid justice that on more than one occasion he comes near to being too severe upon their defects, while he is just to the verge of gentleness in the case of lesser men. Time after time, too, we feel

that he has limited himself unduly in the matter of length in his comments, and should prefer that in the presence of some specially interesting picture he would give us a more extended criticism.

He certainly does not spare the two pictures which can with approximate certainty be described as the work of Raphael's own hand, and the stress which he lays quite rightly upon the traces of restoration they show might with equal justice have been balanced by an insistence on the responsibility of the master for all their essential features. He deals more leniently with the Dutch pictures, and, in their degree, they are certainly of surpassing excellence, but two or three of the works by Rembrandt, and the charming head by that little-known painter, Arie de Vois, seem to cry out for something more than calm appraisement.

One picture in the gallery, the Holy Family, traditionally from the hand of Palma Vecchio, but now generally given to Titian, suggests some interesting speculations. No one who examines the painting closely can fail to recognize that it bears the strongest possible resemblance to the portrait of Ariosto, which has in the same way been transferred from Palma to Titian. Their identity of authorship is practically established by the peculiar harmony of purple and green which forms the keynote of both, and by the peculiar rich and pasty quality of the pigment. If they are by Titian they must represent a divergence from his usual practice, of which the Bridgewater House picture represents the beginning and the Poet the culmination.

One peculiarity, noticeable to some extent in the Bridgewater picture, and far more strongly in the Poet portrait, deserves attention. The colour in both, though rich and strong, has not the glow and vibration of Titian's colour, which was obtained by working over a crumbled and slightly uneven ground which shone here and there through the tints laid over it. In these two pictures the colour is laid on rather more thickly (one might almost call it overcharged) on a comparatively smooth ground. When Titian uses a smooth ground, as in the Uffizi Flora, he paints more thinly to preserve the luminosity which is his peculiar charm. The child in the Bridgewater work, if compared closely with those in the Three Ages of the same date, will be seen to be vacant in form and indecisive in drawing. Titian's drawing of the limbs of children is always very definite. A similar lack of decision and character in the drawing of all the hands will be noted, and the male figures are less massive and thorough in construction. The head of the Madonna is Titianesque only in appearance; in reality it is rather empty and has none of Titian's peculiar grace. Lastly the draperies are everywhere broken into a number of small folds which, though individually Titianesque, lack collectively the breadth with which Titian composes drapery,

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alternating complex folds with simple ones. For these reasons the older view of Crowe and Cavalcaselle that the picture is a Titianesque Palma and not a Palmesque Titian seems still a possible hypothesis. It would certainly explain the authorship of the Poet portrait in the National Gallery, for which among the very numerous pictures which are incontestably by Titian no exact parallel can be named.

C. J. H.

LA PEINTURE À L'EXPOSITION DES PRIMITIFS FRANÇAIS. Par le comte Paul Durrieu. 90 pp., 10 plates and 38 illustrations in the text. Paris, 1904.

THE recent exhibition has led to the publication of numerous articles and pamphlets, two of which by M. Hymans and M. Hulin have been noticed in this Magazine; the former pleasantly written but rather superficial, the latter valuable as a really able critical examination of the works and of their claim to be regarded as the productions of a purely French national school. To his arguments, so far as I am aware, no reply has as yet been attempted. The beautifully illustrated volume now before us is a reprint of four articles that appeared in the *Revue de l'Art ancien et moderne*, and are well worth reading, their author being one of the best authorities on miniatures and illuminated manuscripts of the fourteenth, fifteenth, and sixteenth centuries, to the study of which both in and out of France he has devoted much time and attention during many years. His real knowledge preserves him from accepting any of the wild theories in which many clever but superficial writers indulge, theories which though applauded by the gallery, will ere long only be cited as examples of the aberrations into which national vanity is apt to lead critics.

M. Durrieu justly remarks that the birth-place of an artist is a point of quite secondary importance, and that no one would dream of calling Rubens a German master because he was born at Siegen, or Boccaccio a French author because he first saw the light of day at Paris. This is quite true, but it is equally certain that race as distinguished from the accident of birth-place is an important factor, and was even more so in mediaeval times than now when intermarriages and intercourse have diminished racial peculiarities. The works of a Japanese painter born by accident in France and afterwards trained in a Japanese school of art, or those of a Japanese master-painter settling in Paris, could not be classed as French even if after the lapse of some time the style of these should be modified. In like manner the works of Netherlandish painters who were attracted to Paris either by kings and princes or because that centre afforded, as Antwerp did later on, greater opportunities for the sale of their works, cannot be looked on as French. Had there been a French school of painting with strong characteristics of its own it

would have made itself felt beyond the borders of France, instead of which hardly a single work of merit produced after the fourteenth century is to be found which does not bear the mark of foreign influence.

W. H. JAMES WEALE.

THE ARUNDEL CLUB, 1904. First Year's Publication. Robert Ross, 10, Sheffield Gardens, W. Mansell & Co., 405, Oxford Street.

THE making of a photographic record of important pictures and other works of art in private collections is an entirely laudable undertaking, and the Arundel Club deserves to be sincerely congratulated upon the selection of fifteen photographs which it has presented to its subscribers for the current year. Though the primitive painters of various schools naturally occupy a prominent place among the works chosen, the lover of mature art is not forgotten. The portrait group by Frans Hals in the possession of Lieut.-Colonel Warde, for example, is a specimen of that master which could hardly be matched outside the famous galleries of the Netherlands; while the admirable Portrait of a Man, attributed both to Titian and to Giorgione, from the collection of the late Mrs. Meynell-Ingram, will have a special interest at the present time from the relation it bears to the so-called portrait of Ariosto recently added to the National Gallery. Those who maintain that the Ariosto is throughout the work of Titian will have even less difficulty in accepting Mrs. Meynell-Ingram's portrait as Titian's also. The breadth and firmness of the painting of the hand and sleeve in this picture are accompanied by a similar firmness of painting in the head. The modelling for instance of the eyes and nose is of a solidity and completeness which the National Gallery painting does not exhibit. This beautiful and interesting picture has always been recognized as a document of the utmost importance in dealing with the perplexing problem of the relations between Titian and Giorgione, and the excellent photograph issued by the Arundel Club ought to be invaluable to all students of Venetian art.

One primitive picture of a most unusual character remains to be mentioned—the Madonna and Child of the Hispano-Sicilian School which attracted so much attention when recently exhibited by Mr. George Salting at the Burlington Fine Arts Club. A work like this, which is almost unique of its kind, certainly deserved to be recorded permanently, and its inclusion in the first portfolio of the Arundel Club shows that the committee are doing their work well. Lack of space forbids us from calling attention to several other works of great beauty which they have chosen, but the issue of these fifteen fine photographs to every subscriber of a single guinea is by itself quite certain to increase the club's membership in England, on the Continent, and in America, without any further advertisement.

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THE ART OF THE LOUVRE. With a Short History of the Building and Gallery. By Mary Knight Potter. Bell. 6s. net.

MASTERPIECES OF THE ROYAL GALLERY OF HAMPTON COURT. With an introduction by Ernest Law, B.A., F.S.A. Bell. 3s. 6d. net.

THE first of these two books is less admirable in achievement than in aim. A really good handbook to the art treasures of the Louvre would be exceedingly valuable, but to produce one might be both expensive and difficult, because the collections in the Louvre cover so wide a field that collaboration would be needed to secure even approximate accuracy. Miss Potter, by confining herself to the pictures only, and by trusting to the opinions of others, has managed to cover the ground fairly well. Here and there she has been confused by her authorities; sometimes, as in the case of Titian, she does not apparently know who the best authorities are; her own taste and knowledge are not enough to make amends, and several misprints and errors will catch the eye. To attempt to write such a book as a continuous narrative would be almost impossible, even for the possessor of a perfect style, and our author is no stylist. Yet in spite of these faults the book will be useful to visitors to Paris who have not been accustomed to stronger criticism. Certain portions, such as the chapters on the history and building of the gallery, indicate that with a less extensive and exacting subject the author might be much more successful.

The little book on Hampton Court consists chiefly of a well-chosen series of reproductions, the most regrettable omission being Holbein's Mary Magdalene at the Sepulchre. These reproductions, with an excellent preface by Mr. Ernest Law, make up a most practical and useful volume which ought to be in the hands of all admirers of the fine old English palace and the treasures which it contains.

A RECORD OF SPANISH PAINTING. By C. Gasquoine Hartley (Mrs. Walter Gallichan). Walter Scott. 12s. 6d. net.

MRS. GALLICHAN'S attempt to compress into a single volume an account of the Spanish school of painting from the eleventh century to the present day, though hardly an original or profound piece of work, is by no means devoid of merit. The author has studied her subject on the spot, has consulted many of the recognized authorities, and writes simply, methodically, and modestly. Her compilation has the additional merit of being useful, which is more than can be said of most popular books, and deserved a better dress than the ugly and unpractical binding of white cloth in which the publisher has dressed it.

The faults of the book are due less to lack of care than to lack of sound critical equipment.

Mrs. Gallichan, in consequence, has to depend upon the opinions of others, and the authorities upon whom she relies are not always up-to-date. Mr. Weale, for example, would hardly allow that 'In Catalonia and the Balearic Isles are numerous paintings by Geraert (*sic*) David,' or agree with several other statements on page 28 as to works by Flemish artists in Spain. The author ought certainly to have consulted Mr. Charles Rickett's monumental work on the Prado (with which, judging from the bibliography, she is unacquainted) as to the relation of Mazo to Velasquez, not to mention other matters on which the most recent critic of the Spanish school has thrown light. The view taken of Goya is much too sentimental, but a more serious deficiency is the total omission of Goya's brilliant follower, Eugenio Lucas. Lucas is almost unknown because his striking pictures pass everywhere under the name of Goya, and his absence is a serious fault, even in a book which does not pretend to be exhaustive. We may add that misprints are comparatively few: no small credit in a work containing so many proper names.

## PRINTS AND DRAWINGS

DRAWINGS BY OLD MASTERS OF THE DUTCH AND FLEMISH SCHOOLS IN THE ROYAL COLLECTION OF PRINTS AT AMSTERDAM. With introduction by Lionel Cust, M.V.O., F.S.A. In 10 parts, price £1 14s. net per part. Williams and Norgate, London.

THE processes of facsimile reproduction have improved so much of recent years that it is difficult to conceive of their improving further. Mr. Sidney Colvin's magnificent series of reproductions of the Oxford drawings will be fresh in the memory. Now the Deputy Director of the Amsterdam Print Room is issuing a similar series from the famous collection of Dutch and Flemish drawings under his charge. The chief fault we have to find so far with the publication is the omission of the descriptive notes and of Mr. Cust's introduction, which apparently will not be issued until the last part is ready. These would certainly have helped the sale of the plates. As we have already indicated, the reproductions themselves are for all practical purposes, except that of market value, the equals of their originals; indeed, so good are they, that we are inclined sometimes to ask if the originals quite deserve so sumptuous a monument.

Dutch drawings in one respect differ from Italian drawings. They are frequently, in fact usually, made for their own sake and not as working studies for paintings. The majority of them are thus complete compositions, and in many cases their makers are known by drawings only. To this custom of making complete drawings the progress of water-colour art in Holland must be attributed, and some of the examples in the first

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instalment of this work, such as the drawings by Avercamp and Hans Bol, will be a revelation to those who, forgetting the water-colour work of Rubens, Van Dyck, and Van Ostade, speak as if the art were an English invention.

Van Dyck, by the way, is represented by a powerful design for an Entombment, but even this drawing is perhaps less surprising and less interesting than the magnificent sketch by Lely of a Garter King at Arms, a full-length study in which the herald's tabard is treated with wonderful detail. Though painters may perhaps prefer the drawings of Lely in which there is rather less evidence of effort, this remarkable specimen of his skill is sufficient to show that he was in many ways not unworthy to be the successor of Van Dyck. Among other drawings of considerable interest the landscape with a Boat Slide by A. Van Borssom is perhaps the most notable, both from its own picturesqueness and also because this interesting pupil of Rembrandt's is so little known. The bird perched upon one of the sails of the windmill in this drawing recalls the curiously intimate observation which makes the drawing of Rembrandt himself so incisive.

Since the above notes were made the second part of the series has reached us. It covers a somewhat wider field than its predecessor, including an amusing *diablerie* by that fine and capable artist Pieter Brueghel; one admirable sketch by Philips de Koninck and one much feebler version of the same subject; a characteristic study in red chalk by Nicolas Maes; wash drawings by Steen and Van Ostade; with an interesting composition in pen and ink recalling the manner of Dürer, signed with the monogram P.C. and dated 1524. In the case of such a drawing as this the absence of any commentary amounts to a positive fault, and the publishers would do well to remedy the omission in the succeeding instalments.

HANDZEICHNUNGEN SCHWEIZERISCHER MEISTER DES XV-XVIII JAHRHUNDERTS, HERAUSGEGEBEN VON DR. PAUL GANZ. Helbing & Lichtenhahn, Basel. Williams & Norgate, London. Erste Serie, Lieferung 1. December 1904. 10s. net.

THE Swiss are devoting themselves with exemplary zeal to preserving, chronicling, and making known all relics of the early art of their fatherland. The foundation of the fine Landesmuseum at Zürich, and the publication of a lexicon of Swiss artists, are due to this patriotic spirit; and the present excellent series of collotype reproductions from drawings in the Basel and other collections will increase the esteem in which Holbein and his contemporaries of purely Swiss nationality are already held. Its programme includes the work of foreigners who have lived in Switzerland, and that of German artists from the region of the Upper Rhine, such as E. S., Schongauer and his

school, and Hans Baldung, who were closely allied in style and sentiment, if not in race, to the Swiss of their day, and ought not to be severed from them by pedantic respect for a political frontier.

The first part opens with a study by E. S., used for a rare engraving of 1467, and two by a Basel master influenced by Schongauer. Then come two first-rate examples of Urs Graf, landsknechts tramping past a wayside shrine hung with horseshoes, and a portrait of a girl; a beautiful study by Niklaus Manuel for one of his Foolish Virgins, and a landsknecht; a Pandora of 1519 by Baldung; a portrait of Hans Funk the younger, by his father the glass-painter, of whom a very interesting notice is given in the text; a Leu already published, and five examples of Holbein. Among these is a double plate of a magnificent composition, much less known than most of the Holbein drawings at Basel, of a furious combat waged with swords and halberds. The design of Sapor and Valerian for the Rathaus is well reproduced in colours. After the Holbeins we have an entertaining page of animals drawn in pen and ink by Tobias Stimmer, in which Dr. Ganz has failed to recognize three subjects from Aesop's fables. That is the only exception that can be taken to the clear and concise commentary on the drawings, in paragraphs signed partly by Dr. Ganz and partly by Dr. Daniel Burckhardt, and printed on one side of the paper for the purpose of being pasted to the back of the drawings, or preserved for binding, at the discretion of the collector.

C. D.

REMBRANDTS ZEICHNUNGEN NACH INDISCH-ISLAMISCHEN MINIATUREN. Friedrich Sarre. G. Groote, Berlin.

A WELL-ILLUSTRATED reprint of an interesting article in the *Fahrbuch*, identifying several of the miniatures which inspired Rembrandt's original drawings in the British Museum and elsewhere, and which furnished him with the accessories for several more elaborate works containing Oriental figures and costumes.

THE DÜRER SOCIETY. Seventh series.

THE last issue of the Dürer Society maintains the high standard of interest achieved by former volumes. As usual the reproductions of the drawings are admirable; the leaf from the Flemish sketch-book strikes us as particularly delicate, and the reproduction of the head from the admirable nucleus of Dürer drawings in the Ambrosiana is very fine; both drawings presented difficulties of reproduction which have been successfully overcome. Among the pictures reproduced, one plate, the marvellous Oswald Krell, is disappointing; it does not convey the nervous force and delicacy of workmanship in the original. The woodcuts show a marked improvement in the general

veracity of effect, the prints after the Life of the Virgin have never been quite so well done before.

Mr. Campbell Dodgson contributes two long and interesting articles: on the Procession to Calvary in the Cook collection which he very rightly gives to Dürer, and an interesting summary of the various interpretations made of the famous Melancholia—that ominous, brooding, and recording figure seated among the symbols of dormant or interrupted energy whilst time slips away; the print, to quote a felicitous phrase of Mr. Dodgson, 'holds a place comparable in Dürer's work to that of Hamlet among Shakespeare's plays.'

The volume contains a reproduction of a charming and hitherto unknown pen-drawing discovered by Mr. Peartree among the unidentified rubbish in the Dyce collection. Mr. Peartree also contributes a long and, I think, convincing article on the blocks at Basle sometimes ascribed to Dürer.

C. R.

DRAWINGS OF ALBERT DURER. George Newnes, Ltd. 7s. 6d. net.

DRAWINGS OF SIR E. BURNE-JONES. George Newnes, Ltd. 7s. 6d. net.

TINTORETTO. George Newnes, Ltd. 3s. 6d. net.

PROFESSOR SINGER's introduction to this admirable collection of Dürer reproductions from the drawings in the Albertina and the British Museum is much more interesting than most essays of its class. To devoted admirers of Dürer its critical tone may seem a little heretical. They may think that the unique certainty of Dürer's workmanship, and the massive realism of his portrait drawings in black chalk, are not even now so much a matter of common knowledge as to stand in no need of advocacy. Among the drawings we miss one or two old favourites; but the selection has a pleasant look of unconventionality, and the reproductions are large enough to be of real use to students. The collection of reproductions of Burne-Jones drawings also deserves praise, since only a few of the commonly known studies are included. The addition to this excellent series of a volume on Alfred Stevens might be worth considering. The smaller book on Tintoretto contains a great number of reproductions, but on such a reduced scale the crowded compositions do not show to advantage, nor does 'refined pathos' seem quite an adequate phrase to apply to such a bold and striking conception as The Crucifixion in S. Cassiano.

### ARCHITECTURE

MEDIAEVAL ART. By W. R. Lethaby. Duckworth. 8s. 6d. net.

An interesting work with a misleading title. Though architecture is the mother of the arts, it does not

comprise them. Yet in Mr. Lethaby's admirable book the references to the multitudinous arts and crafts practised in the Middle Ages are so casual and fragmentary, in comparison with the detailed and scholarly account of the evolution of the science of building, that 'Mediaeval Architecture' would have been a far more appropriate name for the work. It is useless therefore to turn to Mr. Lethaby's volume for information on the arts which are not definitely and closely connected with church architecture. The few notes on mediaeval painting on metalwork and on ivories are excellent so far as they go, but that is not very far, while the arts as applied to domestic life are hardly mentioned at all.

On the other hand we know of no book in which the development of so-called gothic architecture is better treated. The first chapters, indeed, in which the evolution of the characteristic gothic church is traced from its Roman and Byzantine elements, contain so much compressed learning as to be rather stiff reading. Later, when the author comes to deal with the great cathedrals of mediaeval France, he writes with more freedom and spirit. Here the combination of great technical knowledge with intelligent enthusiasm enables him to convey time after time a singularly clear idea both of the beauties of the buildings and of the structural conditions underlying them. The passages on French sculpture and on French tracery are equally valuable, and are most excellently illustrated. Indeed, were the title of the book changed it would be difficult to praise it too highly, for so far as mediaeval church architecture is concerned it faces a whole series of difficult problems, and solves them one by one with an amount of common sense and an absence of party or national bias that is rarely found in combination with so much erudition and enthusiasm for fine work. We may add that in this considerable accumulation of intricate matter we have noticed only two or three misprints.

LONDON AS AN ART CITY. By Mrs. Steuart Erskine. London: A. Siegle. 1904. 1s. 6d. net.

THIS volume of the 'Langham Series of Art Monographs' is a brief and chatty account of the principal buildings in London, of the public galleries, some private collections, etc. A chapter on 'Literary London' seems rather out of place. It is difficult to understand what purpose a book of this kind serves, but, if the kind is demanded, this is a fair example. We cannot agree with Mrs. Erskine that picture exhibitions are inadequate in number or that Whistler was primarily a decorative artist, and she should not, in her summary of the artistic societies, have omitted all mention of the International.



NOTES FROM FRANCE<sup>1</sup>

THE recent political changes have had an important effect on the control of the Fine Arts. The new president of the council, M. Rouvier, has created an Under-secretaryship of State for the Fine Arts. The appointment to this office of M. Dujardin-Beaumetz has forcibly entailed the resignation of the Director of the Fine Arts, M. Henri Marcel, whose position had thereby become utterly anomalous. M. Marcel's departure has been hailed with great regret; his energy, his knowledge, and the soundness of his judgement, had been highly valued during his period of office.

The Louvre has just received some interesting gifts. First of all, M. Doistau has presented an enormous basin of silver-plated copper of the thirteenth century, the inscription on which shows the names and titles of Abou Bekr II, Sultan of Egypt and of Damascus. Next, before leaving the Ministry of Public Works, M. Maruéjols assigned to the Louvre a very fine screen of six leaves in *Savonnerie* tapestry. Finally, Mr. Walter Gay has generously presented our national museum with a portrait painted on wood which appeared at the exhibition of French primitives under the title of Portrait of a Young Woman in an English head-dress. The painting would seem to indicate that the artist was the painter of the Bourbons, known as the Master of Moulins. In that case it would represent Yolande, sister of Louis XI, and Duchess of Savoy. Yolande, however, died in 1478, and the costume of the young woman in the picture is considerably later in date. For this reason some critics are of opinion that the portrait should be attributed to Jean Perréal. In that case, it would possibly represent Queen Mary Tudor. Be that as it may, there is a portrait in the possession of M. Benda, of Vienna, of which that in the Louvre appears to be an imitation.

The Society of the Friends of the Louvre has lately held its annual general meeting. I am happy to be able to report the consistent progress made by this society. Its members now number more than 10,000, and its annual budget, exclusive of exceptional gifts, amounts to 40,000 francs.

At the Musée Guimet a series of *conférences* on Chinese art, ancient art, and the pictorial art of the Far East in general, will be held during February and March.

Two opening ceremonies have taken place at the Luxembourg. Among the pictures of the French school recently acquired, we may mention My Wife and My Sisters, by Caro-Delvaile; Henner's Christ on the Cross; Auguste Lepère's Corn; Ribot's Portrait of the Artist; The Trojans at Carthage, by Roll; Study for the Portraits of Messieurs M. and R., by Paul Renouard; A Brittany Wedding, by H. d'Estienne; Landscape, by P. Buffet; Coblas, by Laparra;

Flowers and Fruit, by Jacques Martin; Israelitish Cemetery at Tetuan, by Girardet; A Picnic, by Lebasque; Portrait of the Artist's Mother, by Desvallières, and others. The sculpture includes A Peasant, by Dalou. The room of the foreign school has been entirely rearranged and devoted exclusively to English and American artists. Besides two drawings by Burne-Jones, there are Watts's Love and Life; The Death of Don Juan, by Ford Madox Brown; Winter Funeral in the Low Countries, by F. Spenlove-Spenlove; The Quai-des-Grands Augustins, by J. W. Morrice; Lavery's Portrait of the Artist with His Daughter, and Spring; Portrait of Colonel A. Th., and Benedicite, by Lorimer; Tom Robertson's In Scotland; Pit in Morocco, a water-colour by Frank Brangwyn; Infancy, by Charles Sims; Winter on the Banks of the Clyde, by James Kay; Portrait of a Woman, by Harris Brown; After the Bath, by Rupert Bunny; Scotch Landscape, by N. M. Lund; Storm, by Alfred East; Rainey's Milk-boat; W. Wyld's Mont St. Michel; Armsfield's Faustine; Bellerocche's Spring, and others. In the temporary exhibitions room M. Benédite has succeeded in collecting some dozen dry-points and pieces of decorative sculpture by Auguste Rodin.

The small exhibitions are beginning to swarm. The Cercles Volney and the Union Artistique have opened their doors to give *blasés* amateurs of art the chance of seeing—if not always of admiring—the new canvases of Messieurs F. Humbert, F. Flameng, Cormon, Tattegrain, Bouguereau, Jules Lefebvre, Bonnat, Chartran, Dagnan-Bouveret, Aimé Morot, Jacques Blanche, Ferrier, Harrison, Roll, Gervex, and the rest. I will single out for special mention the interiors of M. Hugues de Beaumont and the fine Revolutionary Funeral of M. De Wambez. Messieurs Henry Martin and Ernest Laurent have exhibited in the Gravat Gallery, 18 rue Caumartin. The luminous and daring poems of the former, which are like autumn leaves fallen from the work of Puvis de Chavannes, are well known; while Ernest Laurent's portraits always have an original and very seductive charm. A final word on Mme. Berthe Morisot's retrospective exhibition at the Druet Gallery. However much we may criticize her fantastic impressionism, it is impossible not to admire the grace, the gaiety, and the sunny light of these pictures, with their full expanse of *plein-air*. The exhibition is very remarkable and conveys some real artistic lessons. Above all, I should mention a Portrait of a Young Woman, in tones of pink, and the sketches of Two Girls in the Garden. I have still to mention the Salon of the French School, where M. Delfosse is exhibiting work which shows continued progress and a combination of the art of the landscape-painter with the melancholy of the poet; the exhibition of Fantin Latour's studio, where the fine

<sup>1</sup> Translated by Harold Child.



studies and astonishing copies of this lamented artist are now on view; the exhibitions of the Society of the Combined Arts, of the Society of Miniature and Water-colour, and of M. Gaston Prunier, Blanche Ory-Robin, and many others.

TH. BEAUCHESNE.

### NOTES FROM GERMANY.

THE death of Menzel has bereft Germany of its Nestor among painters and of an artist who may be called the first of the land from many points of view. He gave a rare example of the fact that it is occasionally possible to side in a way with both parties—the conservative academicians of the old school and the iconoclastic prophets of the new—without being condemned to walk in the middle path of mediocrity. On the strength of such work as his Ironfoundry, the upholders of new ideals, the 'Secessionists' in a word, claim him as one of their own, while pointing to pictures such as the Flute Concert at Sans-souci the older generation of artists say he belonged to their number. Menzel himself scoffed at one party just as much as at the other. He would allow no virtues in either.

In the opinion of his contemporaries, and most likely in that of posterity, he was *the* court painter of the House of Hohenzollern, the reigning Imperial family. There is a queer anomaly in this, too. The post was a self-imposed one; it was not established by any royal brief or warranted by any royal seal. During the many long years that Menzel devoted his art to immortalizing Frederick the Great, his deeds, his ideas, and his times, he received no recognition or encouragement even at the hands of the court. It was not before the present emperor had already been reigning for several years that honour upon honour was heaped upon him, then already an octogenarian, culminating in his having the highest decoration the crown has to give, the Order of the Black Eagle, conferred upon him. His interment was a supremely important function in which the Emperor took part, and the funeral took place from a public building, like that of one of the country's first heroes—from the rotunda of the museum at Berlin.

There is no doubt that Menzel's life work will last longer than that of any other German artist of the nineteenth century. For this strange man had at once the gift of appealing to the multitude untutored in art, and of satisfying the cravings of the adepts of refined taste.

At the Provinzial Museum in Hanover, a whole room has been given up to the paintings of the late Professor Friedrich Kaulbach, who lived and worked in this city for almost fifty years. The principal pictures united there are the large family group of the royal Hanoverian house, portraits of the sculptors Hans Gasser and Miss Elizabeth Ney, a portrait of the artist himself, and the canvas entitled Juliet Capulet's Wedding Morn.

The Royal Prussian Institute for the Manufacturing of Stained Glass has lately been closed down. It is an art industry that has gradually decayed lamentably, and nowadays there is scarcely a *raison d'être* for one of these institutions, the Munich one, let alone for two. Once upon a time they enjoyed great reputation, and there are even in St. Paul's, London, stained glass windows designed and executed in Germany. But the taste for this kind of work has not kept alive in Germany any more than elsewhere, and here, too, modern windows are constructed with the help of opalescent glass.

A new artists' club has been founded at Kiel, the Schleswig-Holstein, embracing most of the younger talent hailing from the provinces. The society proposes to arrange half-yearly exhibitions, which are to circulate in the different principal cities of Germany.

Robert Haüg who has painted principally subjects from the wars of 1813 and about that time, being singularly happy in blending history with modern notions of painting, has been commissioned to paint a series of pictures on the walls of the new town hall at Stuttgart.

Two new societies have sprung up in Germany on the plan of the Kaiser-Friedrich Museums Verein, the main object of which is to provide the Director of the Berlin Museum with funds whenever he may be called upon to buy some work of art upon very short notice. One of these is attached to the Museum at Bremen, and it has already helped to buy a number of modern pictures, the work of modern men being all that it directs its attention to. The other more important society arose at Munich, and has the future king of Bavaria, Prince Rupert, at its head. The gallery of old pictures there, the Alte 'Pinakothek,' is certainly a fine collection, but it has scarcely been augmented of late, as all the funds which the Bavarian Government devotes to purchases of pictures have enriched the New Pinakothek only. The new society's aim will be to supply the deficiency, as far as it is able, with regard to the other museum.

The gallery at Cassel has received a valuable gift from Dr. Ludwig Mond. It consists of a fine, small travelling altar, painted by Lucas Cranach in 1508. The late Joseph Epstein, of Berlin, left his collection of Silesian plate to the Museum of Applied Arts at Breslau, along with a sum of money. The Kaiser-Friedrich Museum at Berlin has come into possession of two important pictures recently: a small Temptation of St. Anthony, by Jerome Bosch, and a capital Pietà by Carpaccio. The 'National Gallery' at Berlin has acquired a Descent from the Cross by Boecklin, a portrait by Dora Hitz, Evening by Vinnen, a Peasant Woman of Dachau and Child by Leibl, and other works. Of further pictures by modern artists, W. H. Lehmann's Moonrise in the Bernina has found a

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resting-place in the Basle Museum, W. Hamacher's Marine in the Museum at Görlitz, Pleüer's Railway Station and H. von Bochmann's Market in Esthonia in that of Stuttgart.

Unfortunately, I have to record, as a counter-balance to these additions, the loss of one picture to the Royal Gallery at Dresden. A small landscape by Brueghel de Veloürs was stolen there on February 12 in spite of its being firmly attached to the wall by no less than four screws. Thefts like this one are recurring alarmingly often; it is not long ago that some were reported from Verona, from Karlsruhe, and from Stuttgart. Possibly all were done by the same hands, at least the nature of the pictures selected might lead one to suppose so, for the pictures disappearing are never popular ones yet always such as connoisseurs are willing to pay round sums for.

H. W. S.

### NOTES FROM BELGIUM<sup>1</sup>

#### BRUSSELS

THE International Exhibition which is to be opened at Liège in June has furnished a pretext for the organisation at Brussels of an exhibition of ancient Brussels art. In this manner the commemoration of the 75th anniversary of Belgian independence will be celebrated by a kind of recapitulation of the masterpieces of the crafts of Brussels.

Brussels, indeed, was a city of luxury, and in the middle ages the seat of a brilliant court. Its activity was further increased by the Renaissance. Not only in painting, sculpture, and architecture, but in the applied arts, the artisans of Brussels reached a point of perfection that has never been passed. Lace, pottery, beaten copper, and *haute lisse* tapestry were practised with singular activity. In particular, the workshops of the master tapestry weavers enjoyed a European renown. It is well known that Raphael's cartoons for tapestry were sent by the Pope to Brussels to be woven, and the share of the master tapestry weavers of Brussels in the establishment of the Gobelins is also a matter of common knowledge. The committee of the exhibition, which is now forming, proposes to give an idea of what Brussels tapestry was in the fifteenth and sixteenth centuries. The states and private persons whose collections comprise the most remarkable examples have already promised their support, and the exhibition will thus be unique from the point of view of the history of the most brilliant of artistic handicrafts. Beaten copper and pottery will complete the exhibition of tapestry.

#### YPRES.

M. Mergelynck has recently added to the museum of his foundation at Ypres some articles

of the greatest interest, some under the head of furniture, others under that of small articles of decoration. The importance of this museum cannot be realized without a few words on its history. M. Mergelynck, *écuyer*, a descendant of an hereditary Counsellor-Treasurer of the town of Ypres, inherited a manor-house built near the end of the eighteenth century by his ancestor. The house was erected between 1774 and 1777 by the architect Gombert of Lille, who also controlled the work of decoration and furnishing, which were all entrusted to the craftsmen then in fashion in France, among them the master sculptor in wood, Deledicque, who carved with the happiest effect seven pastorals in the dining-room after drawings by the famous architect Delafosse.

M. Mergelynck had his ancestral house restored to its original state in 1892. The important pieces of furniture and the hangings had remained there all along. His idea was to reconstitute a wealthy mansion of the eighteenth century, and so restore it as to give a complete and exact representation of what such a house actually was. From this point of view a visit to the Hôtel Mergelynck offers an open view of the eighteenth century with all its elegance and charm, the chance of seeing which elsewhere than in the mournful isolation of a museum very rarely occurs. The house would need a special monograph to itself, so instinct are the slightest details with the penetrating savour and charm of life: and the study of the ground plan, the arrangement of the rooms, and the very remarkable staircase would give rise to observations of the greatest interest from the point of view of architecture.

Such is the frame, restored with the most scrupulous care, within which M. Mergelynck has accumulated a number of artistic treasures. They are distributed about the furniture with all the intimacy of real life and with nothing of the museum in their arrangement. The pieces of porcelain and silver, the medallions and enamels, the engravings and pastels, and everything else that the artistic taste of the founder of the museum has collected, form a nucleus which is increasing every day.

Amid this variety of things there is one which deserves special mention. It is a beautiful vase of Carrara marble which came from the high altar of the church of Notre Dame de la Chapelle, and on the demolition of that church was placed in the present church of St. Josse at Brussels. This high-altar, which was designed by Rubens, had on the summit a beautiful vase, made after the designs of the great Flemish painter, which, on the removal of the altar, gave place to a statue. This is the vase which is to-day in the inner court of the Hôtel Mergelynck, of which it forms one of the most precious ornaments.

R. PETRUCCI.

<sup>1</sup> Translated by Harold Child

## NOTES FROM HOLLAND<sup>1</sup>

THE Rijksmuseum has acquired nothing that calls for special mention.

The Dutch Museum has received on loan, from a quarter not stated, an important piece of sculpture dating to the first quarter of the fifteenth century, a Virgin and Child in marble, rather yellow in tint and showing a few traces of the old polychromy, which appears to have been very sparingly applied. A thin, gold, decorated edging runs along the hem of the robe; there is a touch of gold in the Virgin's hair, of colour in her face and in the head of the Child Jesus. There is no doubt about the source of the work: this is one of those early fifteenth-century French sculptures which are to be localized in the Burgundy region.

It is a peaceful composition, without that fiercely pathetic and luxurious arrangement which was brought into fashion by many masters of the Burgundian school, with Claus Sluter at their head. The workshop in which this Virgin was chiselled must have been further removed from the great centre. It contains many remnants of the old tradition; clearly perceptible are the thirteenth-century methods of the gothic masters, who set greater store by grace and elegance and soft draperies, by suppleness and smiling charm, than by strength and truth to life. The long robe falls over the Virgin's feet, divides into narrow parallel lines of light and shade, is gathered into simple little folds under the girdle, which has slipped down slantingwise, and is concealed on the breast and shoulders beneath a wide cloak, which falls at the back in severe folds. The right arm is missing; the left carries the fully-clad Child, which, with its little head, not very attractive from the mundane point of view, is so closely related to the other Infant Christs of this school, more closely than the Virgin herself, and therefore facilitates the dating and the localization. The Mother smiles with archaic sweetness upon her Babe, which plays with the cord of her cloak and holds a dove in its hand. The narrow eyes, the treatment of the hair, the raised corners of the mouth also point to early gothic exemplars.

This splendid piece (h. 75 cm.) has been placed on an old gothic base, carved with graceful openwork, which, although of a later date than the figure, suits it very well in character.

The museum received on loan at the same time the strip of early sixteenth-century green cut velvet, with its sober pattern of pomegranates, which is now used as a background for the statue and which throws up the yellowish marble to great advantage.

This acquisition is a very fortunate one for the

<sup>1</sup> Translated by A. Teixeira de Mattos.

particular reason that, with the exception of a little wooden statuette of a saint (fourteenth century) and of a good St. Joris (early fifteenth or late fourteenth century), the museum contained no good French piece of sculpture of the middle ages and that this Virgin, with her not too-pronounced Burgundian appearance, goes so well with some of the Dutch works of the first quarter of the fifteenth century.

Meetings are being zealously held to arrange for the Rembrandt celebrations of 1906, this year being the tercentenary of the artist's birth. A large committee, consisting of, among others, painters, men of letters and curators of museums, is planning how to make the festival a brilliant one in the real sense of the word. I hope to have an early opportunity to send details of the result of its deliberations.

W. V.

## BOOKS RECEIVED

- MASTERPIECES OF THE ROYAL GALLERY OF HAMPTON COURT. With an introduction by Ernest Law, B.A., F.S.A. George Bell & Sons.
- TINTORETTO. Introduction by Mrs. Arthur Bell. George Newnes, Ltd., London; Frederick Warne & Co., New York. 3s. 6d. net.
- DRAWINGS OF ALBERT DÜRER. Introduction by Prof. Dr. Hans, W. Singer. George Newnes, Ltd., London; Charles Scribner New York. 7s. 6d. net.
- DRAWINGS OF SIR EDWARD BURNE-JONES. Introduction by T. Martin Wood. George Newnes, Ltd. 7s. 6d. net.
- ENGLISH FURNITURE DESIGNERS OF THE EIGHTEENTH CENTURY. By Constance Simon. A. H. Bullen. £1 5s. net.
- ANALYSIS OF DRAWING, PAINTING, AND COMPOSING. By H. L. Moore. 31, Margravine Gardens, W. 12s. 6d. post free.
- THE YEAR'S ART, 1905. Hutchinson & Co. 3s. 6d. net.
- THE BROOCHES OF MANY NATIONS. By Harriet A. Heaton. Edited by J. Potter Briscoe, R. Hist. S. Murray's Nottingham Book Co., and Simpkin, Marshall & Co. 6s. net.
- HISTORY OF ART. 2 vols. By Wilhelm Lübke. Edited by Russell Sturgis. Smith Elder & Co. £1 16s. net.
- EUROPÄISCHES PORZELLAN DES XVIII JÄHRHUNDERTS. By Adolf Brünig. George Reimer.
- ORIGINAL DRAWINGS, DUTCH AND FLEMISH SCHOOL. Print Room, Amsterdam. Part II. Selected by the Director, E. Moes. Williams & Norgate.
- NIEDERLANDISCHES KUNSTLER-LEXIKON. Part III. By Dr. Alfred von Wurzbach. Halm & Goldmann, Vienna.

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- La Rassegna Nazionale (Florence). Le Correspondant (Paris). L'Arte (Rome). The Kokka (Tokyo). Gazette des Beaux-Arts (Paris). Monatshefte (Berlin). La Chronique des Arts et de la Curiosité (Paris). Repertorium für Kunstwissenschaft (Berlin). Onze Kunst (Amsterdam). The Gentleman's Magazine (London). The Fortnightly Review. The Contemporary Review. The Nineteenth Century and After. The National Review. The Independent Review. The Monthly Review. The Rapid Review. Review of Reviews.

## CATALOGUES, ETC.

- Selection from pictures by Boudin, Cézanne, Degas, Manet, Monet, Morisot, Pissarro, Renoir, Sisley. Exhibited at the Grafton Galleries. 2s. 6d.
- La légende Franciscaine dans l'art Primitif Italien. By Arnold Goffin. Schepens & Cie., Brussels.

## ART HISTORY

- ALLEN (J. R.). Celtic art in Pagan and Christian times. (9 × 5) London (Methuen), 7s. 6d. net. 'The Antiquary's Books,' illustrated.
- DICK (S.). Arts and Crafts of Old Japan. (8 × 5) London (Foulis), 3s. 6d. net. Illustrated.
- HAMPE (T.). Nürnberger Ratsverlässe über Kunst und Künstler im Zeitalter der Spätgotik und Renaissance, 1474-1618. 3 vols. (9 × 6) Leipzig (Teubner), 18 m. per vol.
- RICCI (C.). Raccolte artistiche di Ravenna. (11 × 8) Bergamo (Istituto ital. d'Arti grafiche), 6l. 50. 'Raccolte d'Arte.' 174 illustrations.
- ROUNDELL (Mrs. C.). Ham House, its history and art treasures. With chapters on the library by W. Y. Fletcher, and the miniature room by G. C. Williamson. 2 vols. (15 × 11) London (Bell), 5 gns. net. Plates.
- NORDENSVAN (G.). Schwedische Kunst des 19. Jahrhunderts. (11 × 7) Leipzig (Seemann), 'Geschichte der modernen Kunst,' v. 102 illustrations.
- WOUTERS DE BOUCHOUT (Chev. de). L'Art Nouveau et l'Enseignement. (10 × 7) Malines (Van Velsen).

## ANTIQUITIES

- BELTRAMI (L.). Angera e la sua rocca. Arona e le sue memorie d'arte. (11 × 8) Milano (Calzolari & Ferrario), 43 plates.
- DOUAI (C.). Documents sur l'ancienne province de Languedoc, II. Trésor et reliques de Saint-Sernin de Toulouse: i, Les inventaires. (10 × 6) Paris (Picard).
- NORTHAMPTON (Marq. of). Compton Wynyates. (12 × 9) London (Humphreys), 21s. net. 28 plates.
- MAY (T.). Warrington's Roman remains. (10 × 7) Warrington (Mackie). Illustrations.
- LAWSON (Rev. A. W.). A history of the parish church of St. Mary the Virgin, West Malling, Kent. (9 × 5) West Malling (Oliver). Illustrations.

## BIOGRAPHICAL WORKS AND MONOGRAPHS

- MARZO (G. di). Nuovi studi ed appunti su Antonello da Messina, con 25 documenti. (8 × 5) Messina (Trimarchi), 3 l.
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